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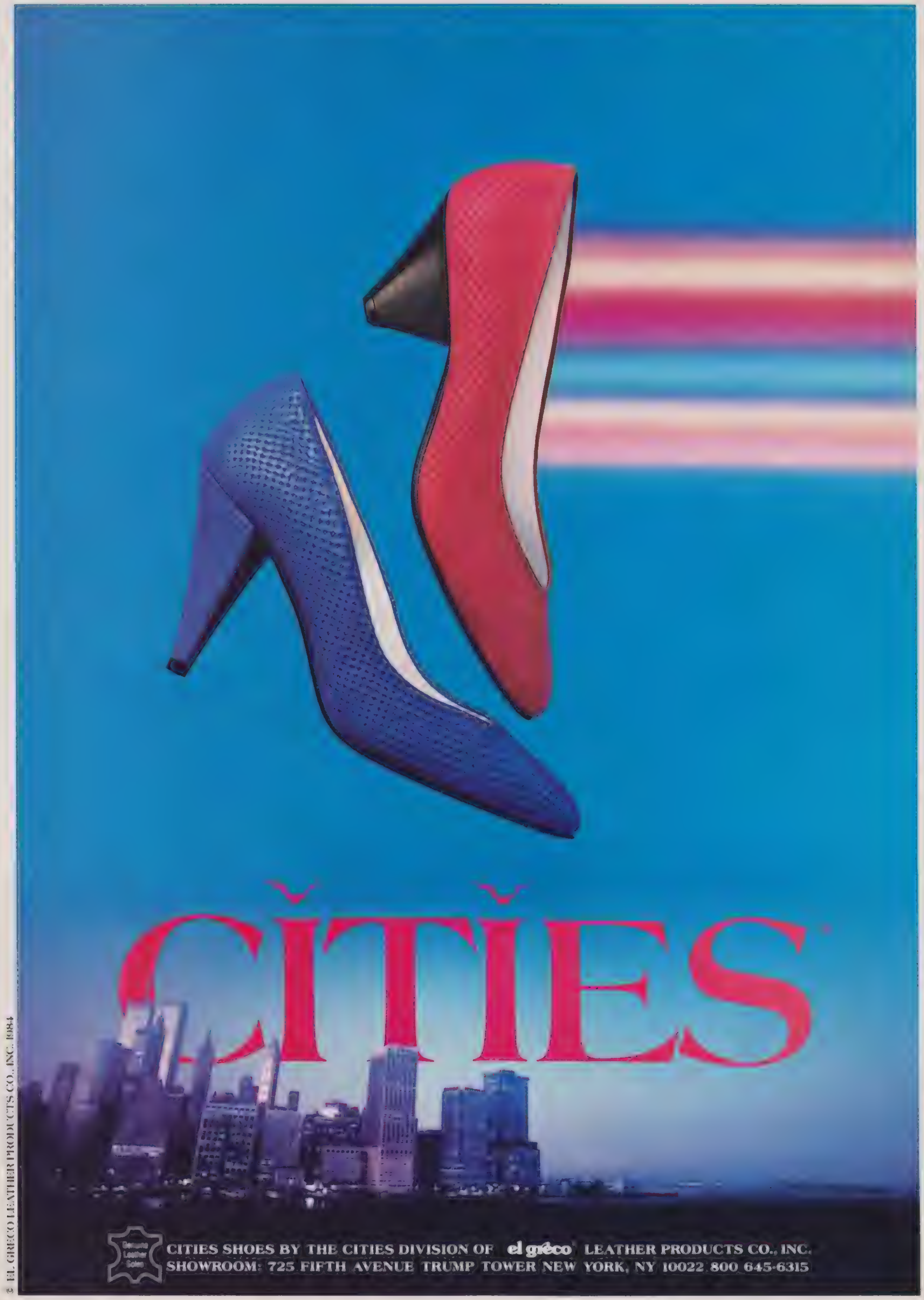
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Your Letters

Moved by Manet

I laud Barbara Rose for her commendable article on "Manet's Challenge" in Vogue's September issue. As an art history major, I hear many of my peers argue that art and the study of it is an "elitist" venture which neglects the unknowledgeable layperson since, "one must study years to understand a great work." Bridging this discrepancy, Barbara Rose's article encourages Manet's art to become accessible for both the professional as well as the novice. Her feminist viewpoint is subtle enough to provide male and female readers with an insightful glimpse into the artist's daring depictions of nineteenth-century women, while offering an appreciation of Manet's entire oeuvre.

Cortney Braun
Drew University
Madison NJ

Thought for food

. . . I found Susan Lee's article, "The Real Reasons You Pay So Much for Food" (October, 1983) quite a selfish viewpoint. I'm a personal witness to the near-poverty and despair many small-acre farmers face today and the depression many live with because they may have to give up their farms because they can't eke out a living anymore. . . .

There is now a tax break for married couples that both work, there is government aid for disaster areas, *(Continued on page 82)*

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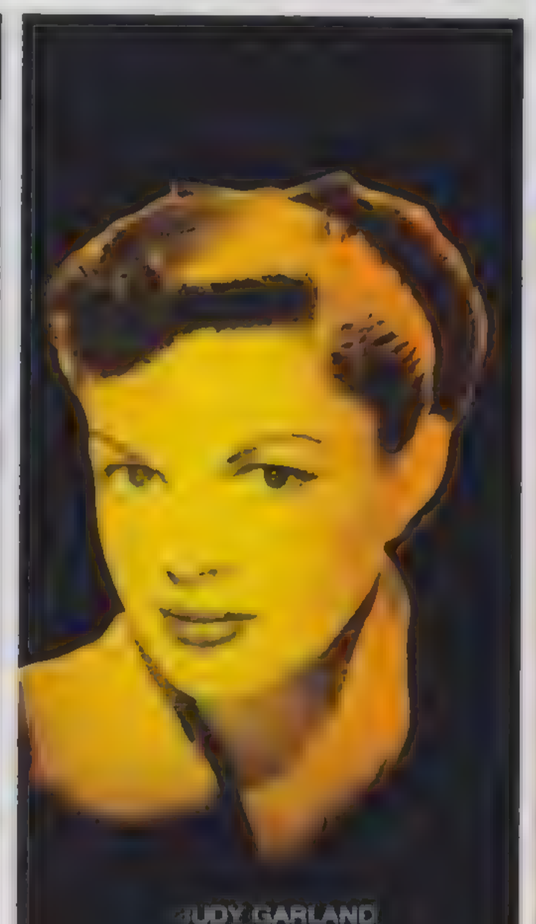

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Mind Health

Love and the lack-of-time bomb... why women (still!) smoke... do younger sisters have more fun?

By Carol Tavris

LOVE ON THE ROCKS—WHY COUPLES BURN OUT

Many people think that when a marriage breaks up it is because of a specific, dramatic event—one spouse is unfaithful, for instance. Or they think it is a matter of incompatible personalities. But according to social psychologist Ayala Pines, Ph.D., at the University of California, Berkeley, the most common cause of marital dissolution is burnout—a "gradual erosion, a gradual increase in boredom, a gradual buildup of petty annoyances and minor dissatisfactions." Pines argues that burnout is not a matter of personality but of the daily struggles and chronic stresses of everyday life. When a person's emotional needs are not met, burnout can result.

Forty-three men and fifty-seven women, married anywhere from four months to forty-one years, participated in Pines's study. To Pines, marital burnout has three components: physical exhaustion, emotional exhaustion (feeling depressed, trapped), and mental exhaustion (feeling worthless, disillusioned, resentful). Women tend to feel more emotionally exhausted and neglected than men—women are, it seems, more used to giving emotional support than getting it. The sexes may misunderstand what emotional support is, too: men were more likely than women to think their marital communication was good, that the men were sharing chores equitably, that their sex life was good.

Compatibility between spouses isn't born, said Pines, it's made—by attention to each other, by communication, and by correcting the stresses in a person's work and family life. When couples understand how burnout can result from the structure of marriage—the division of roles, pressures of time (or lack of it), daily hassles—they can, said Pines, stop blaming themselves or each other. "They can focus their efforts on the relationship rather than on themselves," she advised.

THE SOCIAL EDGE OF THE YOUNGER SIBLING

Firstborn children have an intellectual edge over their younger siblings—they are disproportionately represented among the ranks of high achievers. But the family baby grows up with a special advantage, too—lastborns often turn out to be more social and popular. Firstborns interact more with adults than their siblings do, so firstborns tend to become more adult-oriented, researchers believe; laterborns become more peer-oriented. And if lastborns have an older sibling of the opposite sex, they have a head start on learning sexual charm and ease with the other gender.

Psychologists William Ickes, Ph.D., and Marilyn Turner, Ph.D., paired up eighty men and women who had never met: firstborn men and women, lastborn men and women, lastborn men with firstborn women, and lastborn women with firstborn men (all the lastborns had an older sibling of the opposite sex), then observed the forty conversations. The firstborn men barely talked at all, and generally came across, say Ickes and Turner, as "unassertive, unexciting, and unfriendly." The lastborn men talked nearly twice as much, and drew immediate liking from their women partners. The same pattern was true of the women: firstborn women signaled aloofness and reluctance to talk in their body language and brief comments, whereas the lastborn women were more likely to start the conversation and to smile. Naturally, men liked the lastborn women more.

We can't change our birth-order position, but we can be attuned to its subtle effects. Only children, take heart: you're firstborns but lastborns as well.

CHANGING—PAINLESSLY

"People and animals are always doing things we wish they wouldn't do," says biologist Karen Pryor. "The dog barks all night. Your roommate leaves dirty laundry all over the place. A relative repeatedly makes quarrelsome, demanding phone calls." And we often berate ourselves for the things we do (like shouting at the relative), or fail to do (like write thank-you letters promptly). How to change unwanted behavior? In her new book, *Don't Shoot the Dog!* (Simon and Schuster), Pryor, who has observed behavioral techniques among dolphin trainers and symphony conductors—as well as among employers, spouses, and parents—offers constructive, humane, and scientifically demonstrated methods of getting others and ourselves to change. These include:

- Extinction—simply not reacting to bad behavior—a child's tantrum, for example.
- The "incompatible activity" approach—as in, watching a Charlie Chaplin movie is incompatible with arguing.
- Rewarding the behavior you do want, or the absence of behavior you don't want—praise your assistant for jobs well done, instead of nagging her when she forgets.
- The best solution, says Pryor, is changing the offender's motivation. This can be difficult, because we so often misjudge another's reasons for bad behavior. We think, "She's a slob," when she's really too busy to clean up. We think, "He's a beast," when he's really worried. Once you've identified the real motives, it's much easier to solve—or eliminate—a conflict.

People who understand these principles, Pryor says, "don't need to nag, scold, beg, or threaten to get their way."

SMOKING & DIET OBSESSION

Lung cancer is gaining on breast cancer's position as women's most common cancer killer. A main motive for women's smoking (and for not quitting) is, of course, weight control, an obsession that wreaks far more damage than a few pounds would. This is not only a health issue but a psychological and even political one. Why are so many adolescent girls and women pursuing a self-destructive pattern of smoking, starving, and bingeing--even as they jog, gulp vitamins, and do sit-ups? The healthiest resolution for the New Year might be to find some of the answers.

THINKING STYLE/POLITICAL STYLE—HOW THEY LINK UP

How is the way you think related to your politics? To find out, psychologist Philip E. Tetlock, Ph.D., at the University of California, Berkeley, compared the arguments of fifteen conservatives, fifteen moderates, and fifteen liberals, by using the records of Congressional speeches on domestic, defense, and foreign issues. He coded their speeches on a scale of "integrative complexity," which measures the variety of aspects of an issue that a person recognizes and the ability to link them. At the low end of the scale, issues are evaluated as simply good or bad; at the high end, issues are evaluated for their consequences on different constituencies.

The conservative Senators, Tetlock found, presented issues in significantly less complex ways than their liberal or moderate colleagues. Moreover, this reductive mental style was true of conservatives regardless of their political party, education, age, and even length of service in the Senate. Tetlock thinks that ideologues of the left would show the same style of thinking, but there aren't enough true leftists in Congress to study.

"True believers," noted Tetlock, "are more intolerant of ambiguity and inconsistency, and more conceptually simple, than are moderates who have resisted the absolutist doctrines of the left or the right." In politics or out, simple categorical thinking is appealing when a problem has many facets and consequences, but it won't make the complexities go away.

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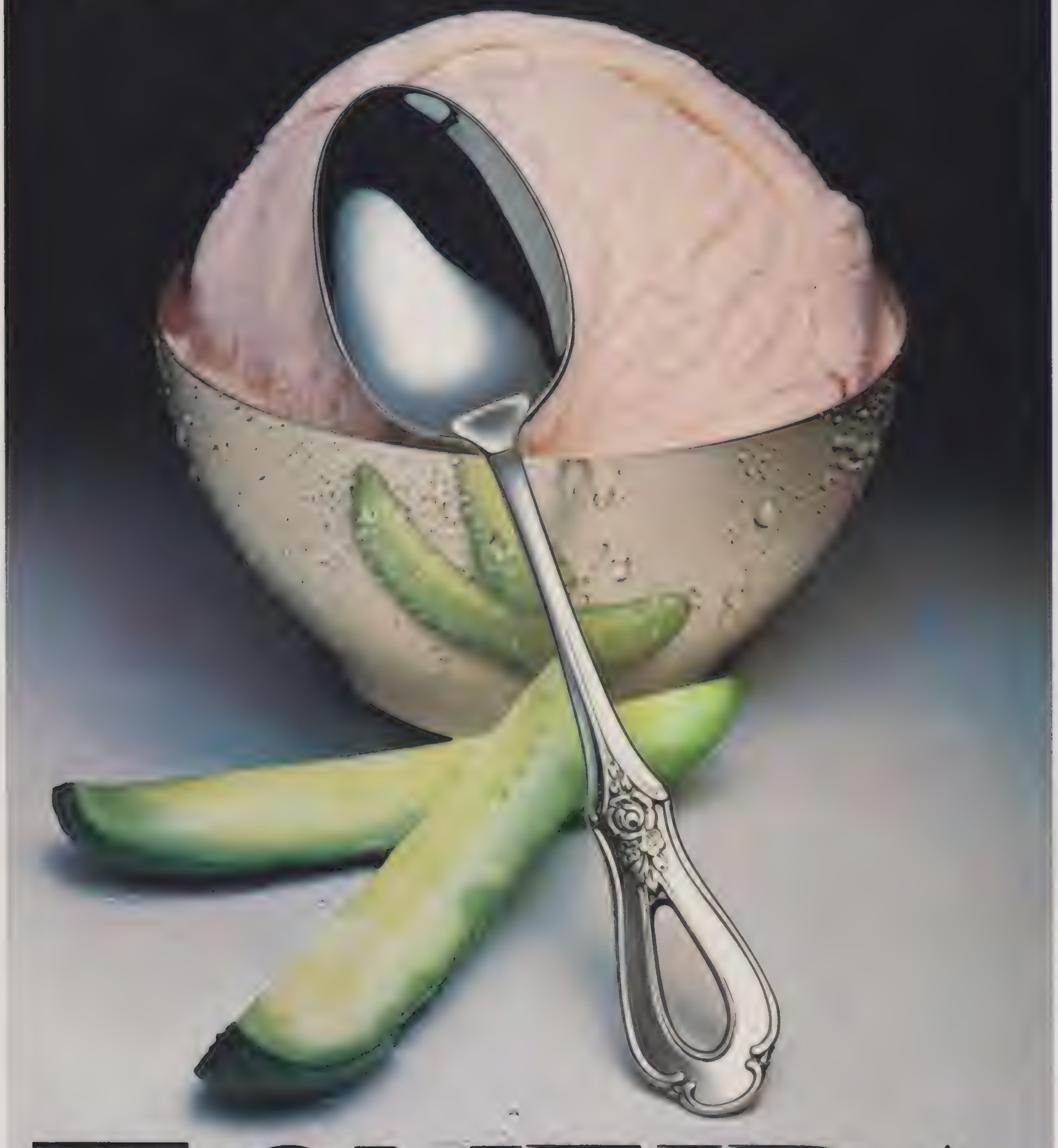

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Paris

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Méthode de Traitement: Klorane's beauty treatment shampoos and conditioners.

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Oat milk–for daily use or frequent shampooing and children's hair. Oat milk has gentle cleansing properties, making it excellent for fine and delicate hair. Conditioner makes even the finest hair look shiny and feel silky to the touch.

Oil of mink–for dry, brittle hair. Oil of mink conditioning has a revitalizing effect on hair that has been over-dried, bleached or color-treated. Rich conditioner helps prevent split ends.

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Issued 8/83

GEORGES MARCIANO

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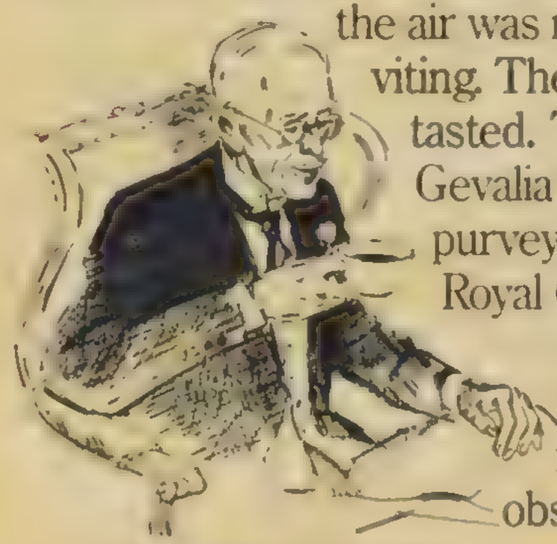

King Gustav V of Sweden.

However, even this triumph did not end the magnificent Engwall obsession. To this day this remarkable coffee is still made in Gävle, by people imbued with the Engwall ideal of perfection. It is Sweden's most beloved coffee. And generations of Swedish Kings have given it the Royal Seal.

Victor Th. Engwall

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decaffeinated whole bean

Regular, whole bean.

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substance that creates the effervescent action in sparkling water is applied to the coffee beans at a certain temperature and pressure. Like a magnet, it draws out the caffeine, while the full coffee flavor and characteristic richness of Gevalia™ Kaffe remain.

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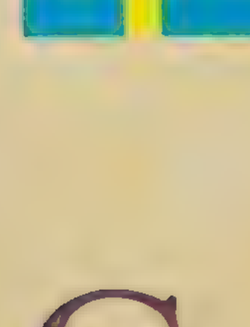

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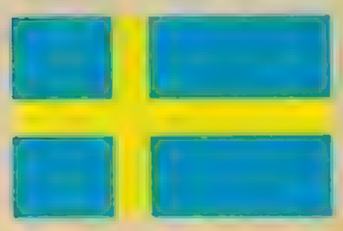

Until recently, Gevalia Kaffe has never been exported to the U.S. It probably never will be sold here in the usual manner. For beans of the quality in Gevalia are not available in quantities large enough to supply a mass market. And for many, its price puts Gevalia out of reach.

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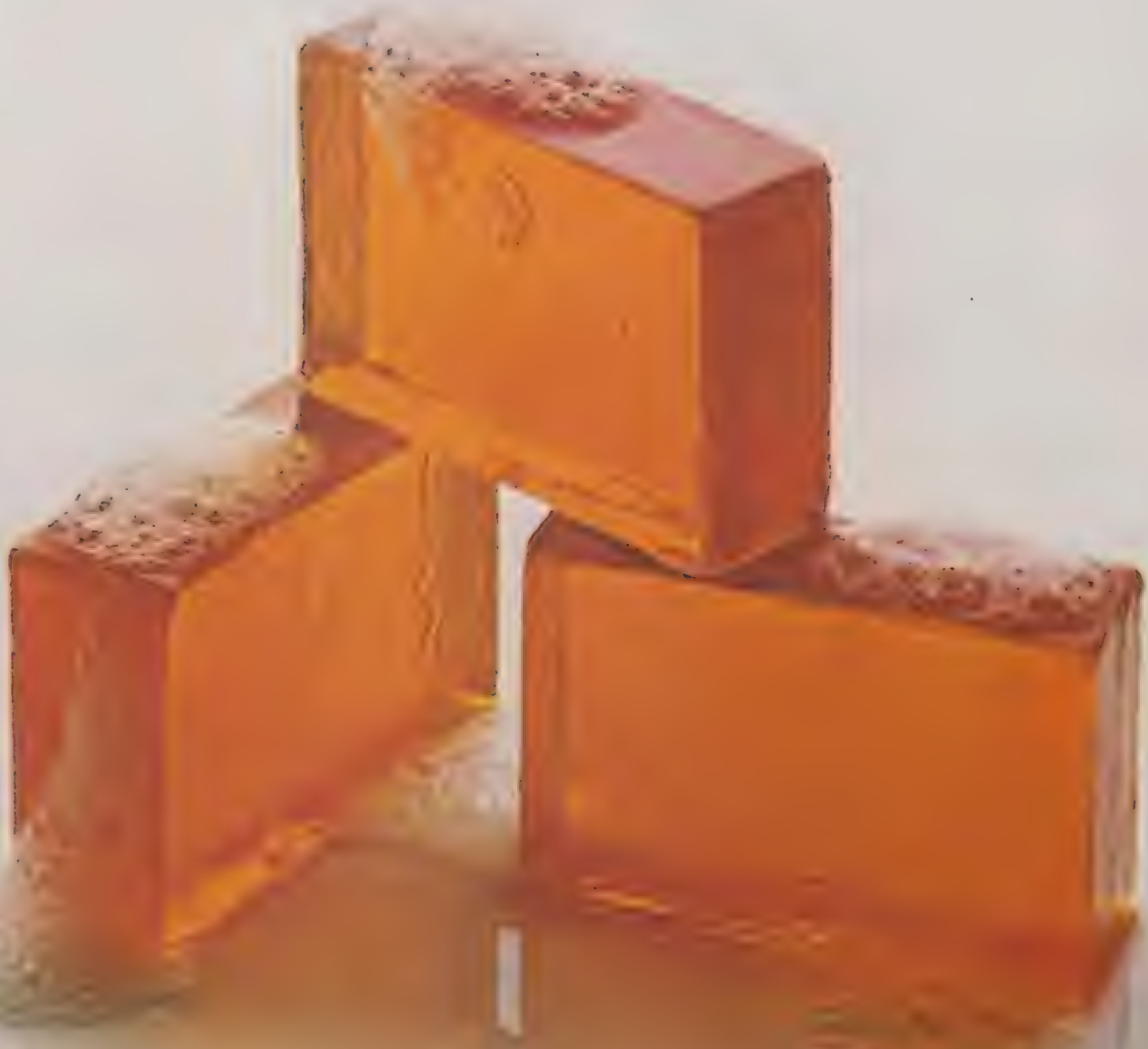

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What's News

People are talking about...

MOVIES MOVIES MOV

Jack Nicholson as a dissolute ex-astronaut, Shirley MacLaine as an aging kook-bitch in *Terms of Endearment*

TEN HANKIES, 2¾ STARS

How James L. Brooks's *Terms of Endearment* evolves from a prolonged and bizarrely unfunny sit-com into a heartbreaking ten-hankie family tragedy is a phenomenon I'm not sure I can wholly explain. Shirley MacLaine's strange, bafflingly unpleasant portrait of an aging kook-bitch bedevils the early scenes with a barrage of mixed signals from which the movie barely recovers. But, no less strangely and mysteriously, it does.

When MacLaine and her daughter (Debra Winger) go their separate ways and fatal illness provides its own unifying thread, *Terms of Endearment* touches on areas of pain and family reality that you would have to be harder of heart or stronger of mind than I not to succumb to. Yet so uncertain is first-timer Brooks's directorial hand that when the good parts do come, you're more likely to give credit to the subject (cancer: surefire) and the acting than to the director.

Brooks's television background—he created *The Mary Tyler Moore Show* and *Taxi*—may explain why he is more skillful at handling the seriocomic tone of incidental scenes than orchestrating the larger ground swells of continuity and change of a novel—Larry McMurtry's thirty-year story of a mother-daughter relationship—whose scope would have daunted more experienced directors.

The mother-daughter knot: the most complicated, most ambivalent, and most fascinating relationship of all, and the one least often treated in movies. How sad that what should have been the heart and soul of the film affects us so little. Debra Winger, the poor man's successor to those unforgettable throaty-voiced smiling-through-their-tears heroines of Margaret Sullavan and Dorothy McGuire, plays another voraciously needy and unfocused character. Her Emma is meant, I think, to suggest the classic dilemma of the homely, scraggly daughter who is (or feels herself to be) a constant disappointment to the socially ambitious mother. But the one thing Shirley MacLaine never suggests, in her wildly careening performance, is refinement. With her flouncy, flowered frocks and fussy hostessing, her Aurora comes closer to the archetypally tacky Barbara Stanwyck of *Stella Dallas*.

And what alternative does Winger represent? She's vaguely presented as the "good mother," as opposed to MacLaine and—in the film's worst scene—to a gaggle of New York career women. But is she good by choice or default? Her wants are as mysterious as Aurora's.

Would Brooks have been more at ease with a father-son relationship? Probably, but I suspect the habits of working in the television series format are more to blame. He is used to operating with a narrow set of givens, social types rather than fully developed characters, in established settings and situations. A great deal of artistry and energy has been expended on makeup, period dress, and decor, but we never know quite where we are. The characters inhabit a vacuum, enacting a series of confrontations without a social context. Most of the power of the mother-daughter scenes comes from emotions we supply from similar chapters in our own lives.

Because the movie is more a series of set pieces than a narrative with cumulative force, the best scenes are self-contained, relying not on the fictional biographies of the characters but on the resonance the actors bring to their roles. Nicholson is giddily close to his own tarnished image as Aurora's next-door neighbor, a puffy, dissolute ex-astronaut, an over-the-hill womanizer who isn't quite as ridiculous as he ought to be. His affair with MacLaine takes on special zest as they seem to leave their characters behind, two battle-scarred icons confronting each other for the first time, each seeming to know everything there is to know about the other, thus giving their relationship the sort of poignant gallantry that only love without illusions can produce.

No less touching is John Lithgow's timidly adulterous bank executive having his first fine fling with Winger—a disappointment only because it is so brief.

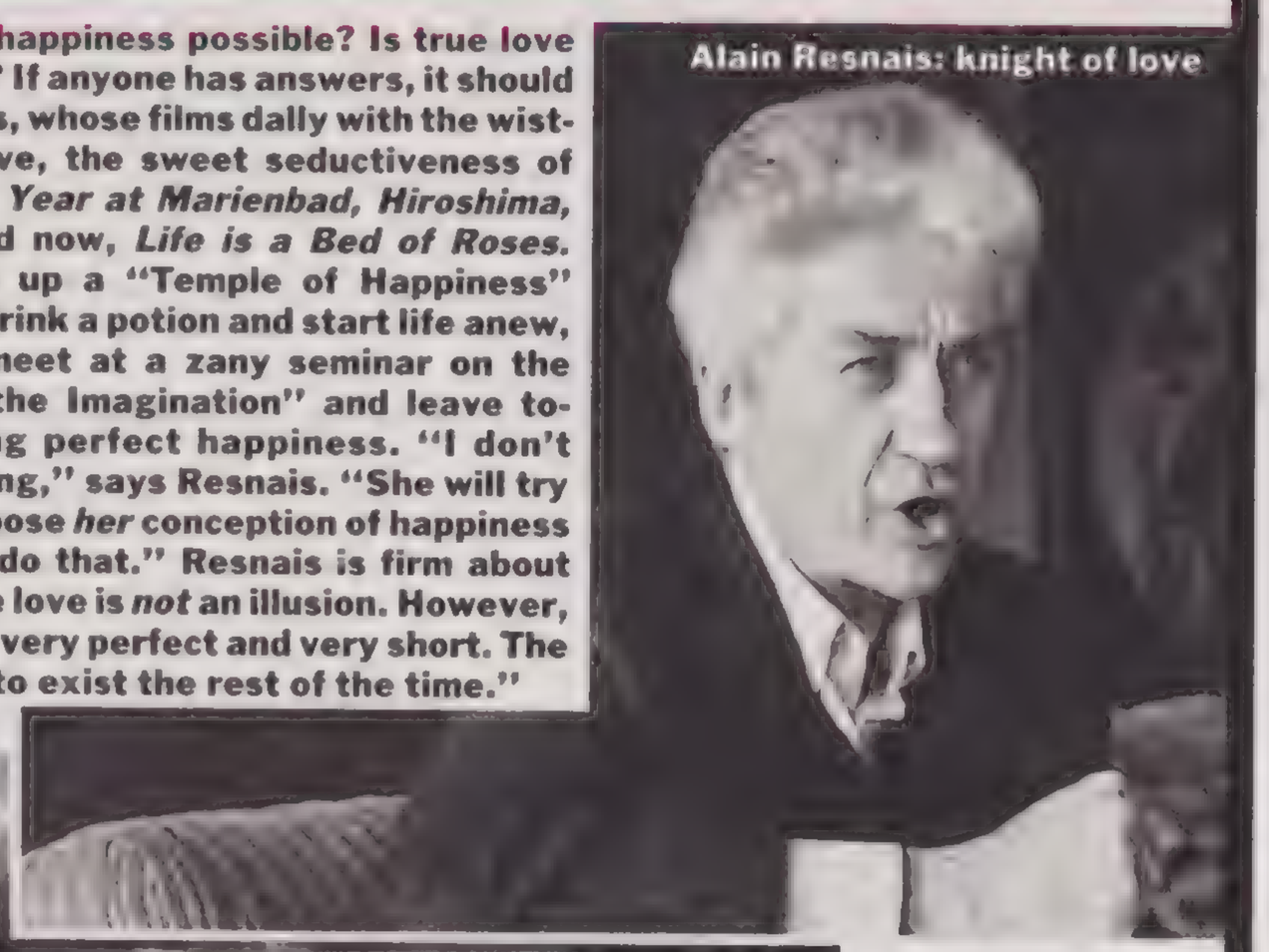
The most memorable performance of all is almost wordless: that of Troy Bishop as Winger's oldest child, the quiet, deep boy who stands apart as silent witness to each treachery and infidelity on the part of his parents, culminating in the final treachery of his mother's death. Ironically, it is these subordinate performances that capture the resonance of McMurtry's creations, extending beyond the movie frame into past and future, and making *Terms of Endearment* mandatory viewing.

—MOLLY HASKELL

PEOPLE ARE TALKING ABOUT...

MOVIES

Is perfect happiness possible? Is true love an illusion? If anyone has answers, it should be Alain Resnais, whose films dally with the wistful dream of love, the sweet seductiveness of lost time—*Last Year at Marienbad, Hiroshima, mon amour,* and now, *Life is a Bed of Roses. Roses* conjures up a "Temple of Happiness" where you can drink a potion and start life anew, a couple who meet at a zany seminar on the "Education of the Imagination" and leave together, claiming perfect happiness. "I don't know for how long," says Resnais. "She will try very soon to impose *her* conception of happiness on him. Lovers do that." Resnais is firm about one thing. "True love is *not* an illusion. However, it's usually both very perfect and very short. The problem is how to exist the rest of the time."



Alain Resnais: knight of love

KINKY

In *Silkwood,* it's the morning after the First Time. Cher's housemates (Meryl Streep and Kurt Russell) are having breakfast when out of Cher's bedroom sails a perfect stranger, Diana Scarwid. She's the "beautician" at the local funeral home, who is wearing a bare-midriff blouse and skintight jeans. "Hi," she says in the flat, Wonder Bread voice of a Kansas telephone operator. Streep and Russell sit in stunned, reverential silence.

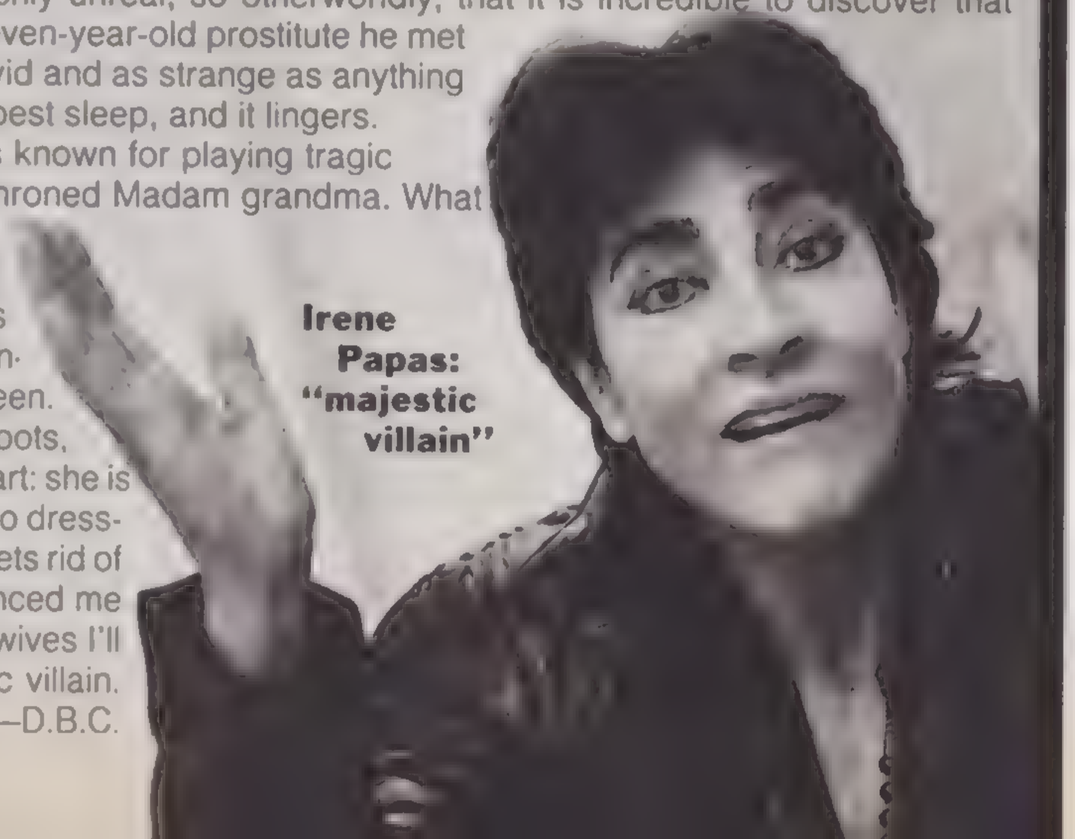
Scarwid plays hometown girls with smudges on their souls; unsettling, out-of-sync women on temporary loan to the everyday world. Cutting her teeth on *Mommie Dearest* as the tell-all daughter, Scarwid is now omnipresent—in *Rumblefish, Strange Invaders,* as well as *Silkwood.* Ironically, her 1981 Academy Award bid for *Inside Moves,* few people saw. This year, when it comes to the Oscar, seeing could be winning. —D.M.

Diana Scarwid: women with smudged souls

STARTLING

Erendira is a dream of curses, a magic of whores and golden orange farmers, smugglers, and missionaries in an endless South American desert. It is a movie, with a screenplay by Gabriel García Márquez, about a beautiful girl, Erendira, who becomes a prostitute for every Tom, Dick, and José to repay her business-like witch of a grandmother. Erendira escapes fate with the help of a boy whose smile hides the wings of an angel. It is a story that is so richly unreal, so otherworldly, that it is incredible to discover that Márquez was inspired by an eleven-year-old prostitute he met when he was sixteen. It is as vivid and as strange as anything that you have seen in your deepest sleep, and it lingers.

Irene Papas, a Greek actress known for playing tragic heroines, is the gold-biting, enthroned Madam grandma. What is most startling is that she can frown, grimace, sneer, and snort and still come up comic. Papas is in control. In person, she is as intense and opinionated as on screen. Draped in black (black hair, boots, skirt) she talked about her next part: she is considering playing a woman who dresses like a man, a hired killer who gets rid of nasty husbands. How she convinced me that this was for the good of the wives I'll never know. Papas is a majestic villain. Beware and be aware. —D.B.C.



Irene Papas: "majestic villain"

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M

BRUNO MAGLI

Picasso's Last Laugh

Picasso: The Last Years 1963-1973; Grey Art Gallery and Study Center, New York University, New York City; January 24 to March 10. In 1961, after half a century of being a public figure, hobnobbing with other celebrities and clowning for news photographers, Picasso married his final mistress, bought his last house, and entered a period of self-imposed isolation. He was eighty years old when he married Jacqueline Roque, with whom he settled in Notre-Dame-de-Vie, an eighteenth-century farmhouse, overlooking the town of Mougins on the French Riviera. Jacqueline organized his life, screened him from callers (including his own children by previous mistresses), and provided him with the luxury he most needed—privacy.

Picasso had always been a prolific artist; now, in virtual seclusion, he turned out works at a prodigious pace. According to Gert Schiff, NYU art history professor who selected and organized this exhibition, Picasso was "motivated, on the deepest level, by his desire to ward off death. As long as he worked, he lived."

Yet, when Picasso died at the age of ninety-one in 1973, he seemed almost an anachronism, a great master who hadn't created a trend-setting work for decades.

Did Picasso outlive his genius? Some admirers of his earlier work thought so, claiming that he had not produced a truly inventive work since the 1920s. The Grey Gallery's show of Picasso's late work will probably not change that view, even while it demonstrates that the late work demands to be seen on its own terms. The exhibition is the largest assemblage of the artist's work to be seen in New York City since the magnificent 1980 retrospective at the Museum of Modern Art.

Picasso's late paintings are often filled with amatory high jinks and exuberant copulations, all freely brushed with a childlike disregard for anatomical correctness. Picasso's women are softer and fleshier than before, more passive and yielding. He also introduced a new kind of male to his oeuvre—the so-called musketeers, older men in seventeenth-century costumes. They often seem Quixote-like eccentrics, who look longingly at the voluptuous nudes alongside them, no longer able to play an active sexual role. "The proud musketeer," says Schiff, "has become an old geezer at a peep show, for whom the glorious stage of the world has narrowed into a dark-centered cleft of flesh."

Picasso's admirers expected him to be this century's equivalent to Michelangelo, Titian, or Rembrandt, becoming greater with age. But Picasso produced no valedictory masterpieces. Instead of attempting the great, synthesizing works that might sum up his epoch, he made frivolous forays into sexual fantasies.

Time has been kind to Picasso. The pictures that once looked so feeble and senescent now look authoritative and thoroughly up to date, thanks to Neo-Expressionism with its crudely drawn, often ribald imagery. Once again, Picasso turns out to have been miles ahead of the competition. But unlike the Neo-Expressionists, Picasso painted pictures that express genuine passion and an unquenchable joie de vivre.

—DAVID BOURDON

Picasso's "Couple" (1970): "amatory high jinks, exuberant copulations"

Courtesy of Lisson Gallery, London

L.A.: THE BIG DRAW

MAJOR ARTISTS LIKE NOGUCHI AND RUSCHA AID THE SOHOFYING OF SO-CAL

Downtown L.A.: it's a Los Angeles that many people don't even know exists—a tough, flat cityscape where aging factory buildings and warehouses edge oases of recently erected corporate towers. The Pacific Ocean is miles to the west—as are those rich and famous L.A. communities with names like Beverly Hills, Brentwood, Bel Air. And yet, for many of the city's artists and gallery owners, L.A.'s newfound downtown is suddenly the only place to be.

Why? For downtown gallery owner Kirk deGooyer, the art rush has a lot to do with geography. "This is the real hub of Southern California," he points out. "It's an easy place to reach—no matter what direction you're coming from. Already, it's becoming the financial center of the Pacific Basin. For an artist, coming downtown is a move toward the future. Down here, too, there's some of the most beautiful space in town—in terms of size, scale, and openness. It's also the cheapest real estate left in Los Angeles."

DeGooyer's five-thousand-square-foot gallery is housed—along with offices, studios, and three other art galleries—in a five-story former factory at 1308 Factory Place. The building's next-door neighbor is the Three Star Smoked Fish Factory. Nearby, a former soup factory on South Alameda Street is now Jean Milant's Cirrus gallery complex.

Surprisingly, one of downtown's first significant art forces was the Atlantic Richfield Company. Since 1976, its ARCO Center for Visual Art beneath the sky-soaring ARCO Towers complex on South Flower Street has showcased some of the West Coast's biggest names: Ed Ruscha, Herbert Bayer, George Herms, Peter Alexander. Art and big business also coexist at Gallery at the Plaza—in the Security Pacific National Bank building. A monumental Calder guards the entrance.

Another positive power in the revitalization of downtown L.A. has been the Japanese community. At the Japanese American Cultural and Community Center in downtown's Little Tokyo, Isamu Noguchi has just created a vast Zen-like public plaza—and its art gallery often features downtown artists.

Now little Tokyo has an even newer art attraction. Six weeks ago, two huge warehouses in the area debuted as the "temporary" site of the Los Angeles Museum of Contemporary Art. A Shinto purification ceremony preceded the gala opening weekend that assembled the world's art elite. Meanwhile ground has been broken for the *permanent* Museum of Contemporary Art. Designed by Japan's Arata Isozaki and set to open in early 1986, the new museum, its planners claim, will have more wall space than New York City's Solomon R. Guggenheim Museum and Whitney Museum of American Art—combined. The new museum's location? In an up-and-coming neighborhood called Bunker Hill. And where's Bunker Hill? Downtown . . . where else.

—RICHARD ALLEMAN

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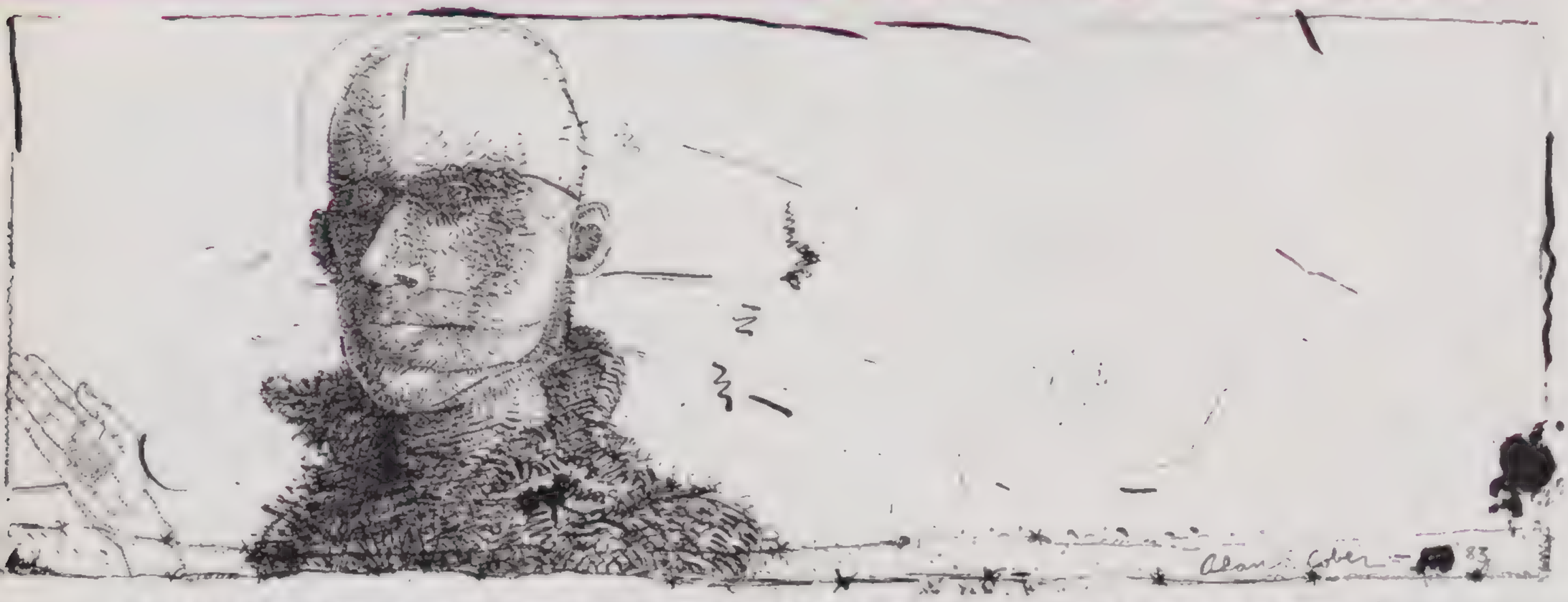

WEDNESDAY'S CHILD

The hero of J.M. Coetzee's *Life and Times of Michael K* (Viking) is a gentle outcast in a society pledged to maintain order and conformity by force if necessary. Born with a harelip, considered simple-minded, he works as a gardener, cares for his mother, and lives alone, without friends of either sex.

Coetzee is a South African writer who won high praise for his 1982 novel *Waiting for the Barbarians,* an allegory of repression and rebellion in an unnamed country. He uses this form again for *Michael K,* which recently won England's Booker Prize. We know that Michael and his mother Anna live in Cape Town, South Africa. We see the effects of war—gutted buildings, riots, refugees and squatters, police vans, soldiers, guerillas—but the actual causes (race? a political coup?) are never mentioned.

Anna, who is sick and old, longs to return to the farm where she was born, in a distant province. Despite travel restrictions, Michael agrees to accompany her; and when she dies on the way, he continues the journey, wearing her old black coat and carrying her ashes. Once he reaches the deserted farm, he is ready to leave civilization behind. Solitary and vulnerable, he lives like a prehistoric, or rather an ahistoric man: hunting small animals, eating roots and insects, hiding in a cave, and planting seeds. "A man must live so that he leaves no trace of his living," he tells himself. "That is what it has come to." He is found and forced off the land twice, then sent to a resettlement camp. Each time he escapes and makes his way back, finding in what others see as a bestial state a kind of freedom.

This is a spare, at times striking tale. But there is too much lyric philosophizing about the purity of nature's primitives as they escape history's clutches. Images are planted like clues rather than revelations, while Michael's simplicity is weighed down by Coetzee's literary echoes, which include Kafka and Brecht. Allegory and parable are vital forms for writers who face political censorship. But Coetzee doesn't yet have that seamless blend of symbolic and realistic detail one finds in writers like Kundera and Vargas Llosa. An affecting book, it is also, despite its concern with the natural, an affected one. —M.J.

ALAN E. COBER

tempting the goddess

"It's funny," Hilda Doolittle's mother used to say, "the fortune teller told me I would have a child who was in some way especially gifted."

Her daughter was struck by this; she and her brothers "were not any of us 'gifted'; as if we had failed them somehow." The girl Hilda Doolittle became the poet H.D.: what better expression of a journey from the prosaic to the Delphic than a quaint, fussy name sheared of all but its essential initials?

H.D. inherited Moravian mysticism and self-abnegation from a mother who had suppressed her own music gifts in favor of a brother's; puritan rigor and scientific curiosity from a father who was an eminent astronomer. Her manner veered from reticence to abandon; her sexuality embraced women and men.

The poetry joined sensual, imagistic precision to spiritual eclecticism: she began with Greek myths, adding Egyptian, Christian, cabalistic, and astrological ones over the years. Much admired in her lifetime, the poetry was relegated, after her death in 1961, to a few pages in anthologies with notes describing H.D. as a skilled disciple of Ezra Pound in his Imagist phase. Now she is experiencing a revival ("you speak of a second-rate writer," she once said, "but you just be careful—the second-rate may become first-rate"), and readers can judge for themselves. Her books have been reissued by Godine and New Directions, literary studies are being written, and Barbara Guest's *Herself Defined* (Doubleday) is the second biography published in two years.

Guest, a poet herself, writes vividly and astutely, though too often, in her drive to keep the story moving, hurriedly. She takes us from the innocent, insular Pennsylvania of H.D.'s childhood to Europe before and between wars, where modernism, psychoanalysis, and fascism all took root and prospered.

Born in 1886, H.D. left Bryn Mawr at nineteen. Several years later, with the courage born of artistic ambition and romantic desperation, she went to Europe. Once settled in London, she met "the haughty and proud generation" of innovators led by the young Ezra Pound. Genius and menace, he was also her first suitor and mentor. Pound took her about, and she was much admired for her individuality and her beauty, which was considered Greek.

Old World grace and New World boldness—Guest makes a shrewd comparison to Isadora Duncan. The image is of talent filtered through theatrical postures and spiritual strivings: many women of the period adopted or were forced into such roles. H.D. the Dryad, as she was called; Gertrude Stein the Matriarch; Marianne Moore the Virgin; Katherine Anne Porter the Belle; Djuna Barnes the Tragedienne. Some of them suffered from H.D.'s dilemma—"My emotions are preWar. My body exceedingly Post" she wrote—some from its opposite. At their best, they weren't deceived by such *(Continued on page 63)*

The Bettmann Archive

Poet/prophet H.D. "My emotions are preWar; y body exceedingly Post."

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(Continued) simplifications; but at their most vulnerable, they were in thrall to them.

H.D. made her reputation as a poet in those years; one of the ground-breaking Imagists, with their spare free verse and concrete imagery. She also married British writer Richard Aldington, fell in love with D.H. Lawrence, who dubbed her one of his "cerebral burning women," and had a daughter by critic Cecil Gray. In 1918 she met Winifred Ellerman, the illegitimate child of one of England's richest shipping magnates. Winifred, who called herself Bryher after a Scilly island, was adventurous intellectually, controlling emotionally, and wonderfully loyal: to the end of H.D.'s life, she remained a lover, companion, and financial mainstay.

H.D., like Bryher, was interested in psychoanalysis and, at the age of forty-seven, entered treatment with Freud. Her life was off course—some illusions, as Guest notes, are necessary for the survival of a gifted woman, but some are deadly. She couldn't separate the mythic H.D., temptress and goddess, from the real one; and it was paralyzing. Freud didn't heal her, but he did help her work again. The postwar years yielded a great deal of writing: the verse epic *Helen in Egypt,* a war trilogy, and the combative *Tribute to Freud.* The late work sought to bind history, drama, emotional and mystical insights into a method she called "spiritual realism." The poetry remained compressed and oracular; she was always the Sibyl, presiding over sacred mysteries.

At the book's end, H.D. still seemed a veiled, remote figure, compelling yes, but like some of her work, too self-consciously prophetic and grand. I wish Guest could have quoted more from her letters—letters seldom fail to show the person behind the pose. But she does quote these words from one: "I think I did get what I was looking for from life and art." I suspect that even after death H.D. would have preferred to remain distant and shadowed; as much myth as reality.

—MARGO JEFFERSON

KAFKA RAW

Were Kafka alive to see it, he would probably howl at the enormous length of Ernst Pawel's biography, *The Nightmare of Reason* (Farrar, Straus and Giroux), and exclaim: "But what is there to report about a life so singularly absent of event!" He would cast an ironic grin too, no doubt, at the Chinese Wall edifice of studies that has soared toward heaven since his death, in near-obscurity, in 1924. Pawel's book lacks the brilliance of Elias Canetti's idiosyncratic meditation, *Kafka's Other Trial: The Letters to Felice,* and mines ground previously excavated in Marthe Robert's *As Lonely as Franz Kafka* (an excellent essay on Kafka's stateless condition as a German-speaking Czech Jew); but it is considerably more sophisticated and informative than Ronald Hayman's 1982 life and stands, at present, as the most complete and authoritative Kafka biography—solid and deeply felt throughout, frequently moving.

Pawel sets Kafka on a large historical canvas, including absorbing discussions of Czech nationalism, anti-Semitism, Yiddish theater, Zionism, socialism, fin-de-siècle decadence, misogyny, and psychoanalysis. He's at his best, however, when lifting hagiographic cobwebs off Saint Kafka and revealing the generous and original, but extremely stubborn, human being underneath. Pawel delights especially in the black-comic turns in Kafka's story, his fantasy, for example, contrived when he was dying of TB, to become a waiter in a Tel Aviv restaurant, and his vegetarianism, practiced with the same maniacal dedication with which his grandfather, a butcher, observed Jewish dietary laws.

Kafka often felt like an ape among men; and yet, Pawel shows, he was ceaselessly curious about the day-to-day events in people's lives and enjoyed society when he could. With his circle of friends, he night-lifed in Prague's cafés and theaters, even the occasional brothel.

Of chief interest is Pawel's psychological portrait, drawn from Kafka's letters, diaries, and his impassioned chronicle of grievance and emotional arrest, written in 1919, when he was thirty-six, and subsequently published as *Letter to His Father.* Kafka seems, almost from the first gleamings of consciousness, to have felt his father's animation and aggressiveness as a condemnation of his being. He placed himself on trial for unknowable crimes and turned his father, a brash businessman, who, in reality, toadied to gentile authority and feared his son's scrutinizing intelligence, into an implacable God. Kafka never stopped craving his father's unattainable acceptance (he remained under the parental roof until the last years of his life); and this thralldom, as Kafka knew, was the subject of most of his writing—his only justification for living, he felt.

Kafka emerges as an autobiographical writer: a permanent son, a floating Jew with a borrowed language, not a philosopher, or mystic, or prophet foreseeing the totalitarian state. That readers have been able to project so far and widely into his work is a tribute to its clarity and detail and to Kafka's rigorous, full disclosure of feeling. It is an irony worthy of Kafka that this man, who felt himself estranged from ordinary human existence, has given a shape to our collective anxieties. Who has not at some time felt Gregor Samsa's squirmy self-disgust or Joseph K's impotent rage while hurtling, mouse-like, through a bureaucratic maze?

"A book must be the axe for the frozen sea in us," Kafka once wrote to a friend. His candor is his great gift to modernism, and to modern life.

—LAURIE STONE

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PEOPLE ARE TALKING ABOUT...

Birth of a free mind

Raisa Orlova: "squeezing the slave out of oneself"

Raisa Orlova, born and raised under Soviet rule, was one among millions who lived through the Stalin era without personally experiencing the weight of police state terror. A loyal Communist Party member and graduate of a prestigious literary institute, she became a respected translator and editor of American literature after World War II. Then, in the cultural awakening after Stalin's death, Orlova began the painful process of squeezing the slave out of herself drop by drop (to paraphrase Chekhov on his evolution as a writer).

Orlova's *Memoirs* (Random House) perform the invaluable service of reminding us that a great many inhabitants of police states manage to live without incurring direct harm. Were this not so, brutal regimes would collapse more readily. One need not be a fool or an amoral opportunist—and Raisa Orlova was neither—to go about one's business without asking too many questions. One need only remain among the unscathed. Orlova believed in communism and stifled impulses to protest injustice by adopting the formula, "You can't make an omelet without breaking eggs."

In the late 1950s, this exemplary Soviet citizen began to change. She married Lev Kopelev, who had retained his faith in socialism through ten years of imprisonment. (He was the model for the character of Lev Rubin in Aleksander Solzhenitzyn's *The First Circle.*)

After Khrushchev's secret speech denouncing the "excesses" of Stalinism in 1956, Orlova and Kopelev began to reevaluate their political beliefs. They played a key role in facilitating the official publication of Solzhenitzyn's *One Day in the Life of Ivan Denisovich*—a cultural and political event of unparalleled importance in recent Russian history because it revealed the truth about Stalin's concentration camps for the first time to a Russian audience.

As the battle lines crystallized in the late 1960s, Orlova and Kopelev became increasingly involved in what was known as the "democratic movement." Their defense of persecuted dissidents of widely varying political beliefs led to dismissal from prestigious jobs, expulsion from the Party, and, finally, to emigration from Russia in 1980.

Orlova is especially interesting on the relationship between her political evolution and her discovery, in the 1960s, of great Russian literature that was not included in her official education—the works of Anna Akhmatova, Osip Mandelstam, Marina Tsvetaeva, Mikhail Bulgakov, Andrei Belyi, Boris Pasternak. "It came at first as an artistic enrichment, a new esthetic. But later, it was transformed into a new ethic; it became not simply a refutation of my earlier literature, but a refutation of my former world as well."

The modest, understated tone of this memoir only enhances the human drama of the once-passive believer who became an outspoken advocate of democratic rights. Orlova's story demonstrates that it is possible for a fettered mind to become free, for the fearful to develop courage—and that it is never too late to begin squeezing the slave out of oneself.

—SUSAN JACOBY

GETTING AND SPENDING

Barbara Hutton, collector of Chinese art and husbands, leaves Paris for the last time

In 1933, when she turned twenty-one, Barbara Woolworth Hutton inherited more than $50 million (worth about $750 million at today's prices). This was enough money to live like a fairy-tale princess, a role for which she'd been grooming herself since her lonely and unhappy childhood. In her quest for happiness-ever-after, she married two princes—Alexis Mdivani and Igor Troubetzkoy—as well as a count (Court Haugwitz-Reventlow), a movie star (Cary Grant), a legendary lover (Porfirio Rubirosa), a homosexual tennis star (Baron Gott- *(Continued on page 66)*

BOOKS BOOKS BOOKS

Photograph: David Campbell

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HISTORY
EVERY DAY.

TODAY
IN
MARIO
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BLOOMINGDALE'S

PEOPLE ARE TALKING ABOUT...

BOOKS

(Continued from page 64) fried von Cramm), and a Vietnamese artist named Raymond Doan. She never found lasting love; instead she mastered the art of getting attention and became world famous for the rate at which she spent.

For herself Barbara Hutton bought every material thing she ever thought she wanted. It was hard to value anything for long, under the circumstances. She bought her husbands clothes, jewels, and the modes of transportation they preferred—cars, planes, polo ponies—and then she grew tired of the husbands and gave them money to leave her alone. Her servants, friends, and hangers-on fought over the emeralds and diamonds she gave away on impulse. Though she read Proust, wrote poetry, and loved Chinese art, money-spending was the central focus of her life. She had a talent for it; when she died in 1979 she had only $3500 left in her bank account.

Barbara Hutton's official biography, *Poor Little Rich Girl*, by C. David Heymann (Random House), has no more point of view about her than she had about herself. It's crammed with entertaining stories about what she did, yet she seems hardly to be present—as if, like a true fairy-tale princess, she never grew up to acquire a character anyone could describe. Hers is a cautionary tale. Read it and remember: whatever currency you deal in, others, too, will use to measure you. That's the reason money can't buy happiness. —MAGGIE PALEY

Something About Amelia:
the parents, Ted Danson, Glenn Close;
the daughters, Roxana Zal *(left)*, Missy Francis

TV TV TV

Incest and the TV lie

When prime-time television tackles tough topics—child abduction, say, or the end of the world by nuclear ignition—I prepare myself for the TV lie, even as I settle in for a good wallow. Because TV drama, by its very form, warps the importance of the topic it touches. Set up a pretty cast as a pretty family with a pretty serious problem and a pretty average script, and you have created a fiction: a drama neither as tedious and petty as life often is (grounds for switching channels), nor as violent and ugly as life can be (grounds for switching off).

What's left for producers interested in serious issues and serious drama is to use that distortion with discretion, to make a fiction that faces facts. ABC tackles incest in *Something About Amelia*, airing January 9, and makes the facts as comfortable as possible by casting Ted Danson (of *Cheers*) and Glenn Close as the parents, and dark-eyed, soft-spoken Roxana Zal as the victimized daughter, Amelia.

Statistics point to a rise in incest, especially between fathers and daughters, and describe a problem not limited to the poor, violent, or uneducated. Thirteen-year-old Amelia's victimization takes place in a decent, two-car, two-daughter, two-career family. It's a problem she is afraid to admit, preferring unhappiness to betrayal. When she does confide that her father is "messing around," there is worse anguish to come. Mother must come to terms with husband as molester (she first prefers to think of her daughter as a liar); father must come to terms with his guilt (which he at first refuses to confess); husband and wife must come to terms with their marriage, the shortcomings of which are bared by the crisis; younger sister must come to terms with the disintegration of her happy family; and Amelia must do the hardest work of all: rebuild her own devastated self-esteem, trust, and love.

In showing us an allegedly ordinary family, ABC has chosen its representatives with care. The effective warp of *Something About Amelia* is due in large part to fine performances by Danson (his temples greyed and his *Cheers*-y energy solidified into a family man's responsible posture), Close (womanly, empathic, believable), Zal (all quiet, sad-eyed girlhood), and Missy Francis as the younger sister. There are also warm performances by Jane Kaczmarek as a school guidance counselor, Olivia Cole as a social worker, and Kevin Conway as a therapist. The script is by William Hanley.

Something About Amelia is a case history with a "happy" ending. There's counseling for all involved, no jail term, a marriage not irremedially damaged, and a daughter whose life, we are led to believe, is not permanently scarred. They're lucky.

The adage goes that if such a tough-topic drama makes even one viewing family with a similar problem seek help, it has done its work. The TV lie is easier to swallow if that is so. Is it? —LISA SCHWARZBAUM

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In three *howls* and five *nevers*, Olivier encompasses all imaginable forms of human grief

IS TV BIG ENOUGH FOR OLIVIER'S LEAR?

THEATER CRITIC JOHN SIMON SAYS YES, NO, AND MAYBE

Shelley was probably right (except grammatically) when he called *King Lear* "the most perfect specimen of dramatic poetry existing in the world." The play is so immense and tragic that many have believed it too big for the stage; and if the movie versions by directors as different as Peter Brook and Grigori Kozintsev are any indication, it may be too deep and intense for the screen. It is thus an act of supreme daring to put it on television, especially with Lear, one of the theater's most physically taxing roles, played by a man of seventy-five, even if he happens to be Laurence Olivier. Usually played by much younger actors, the part was undertaken by Olivier only once before, when he was thirty-nine, and when the prevailing critical opinion was that he could never stand still enough. In 1982, he said he was sufficiently old to "feel, rather than invent" the role.

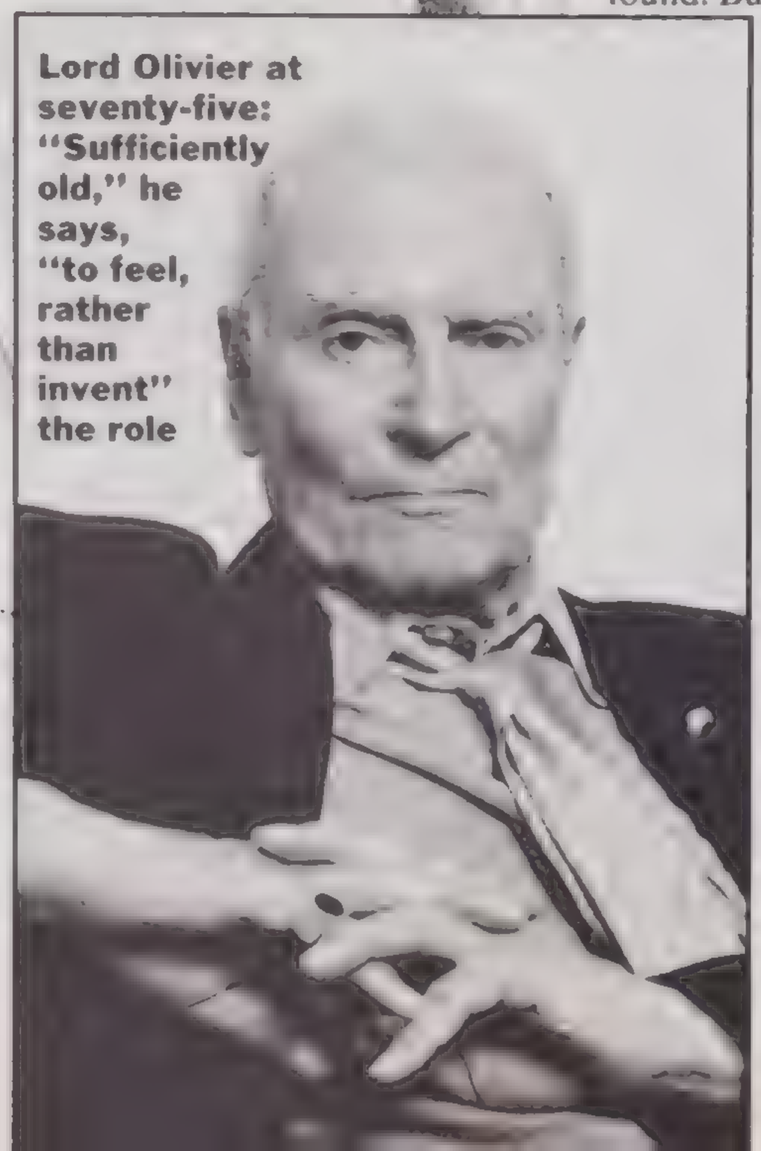
For television, Olivier and his director, Michael Elliott, pared the play down not unskillfully to 160 minutes, losing some richness and complexity, but gaining in directness and clarity. Roy Stonehouse's design places *Lear* in and around a stylized Stonehenge and a few other archaic, pagan-looking structures from which any sign of Christianity seems properly absent. Tanya Moiseiwitsch's costumes are ageless and unshowily evocative. Music is used with wise parsimony, and only an occasional overhead shot and Edgar's avenging appearance against supernatural-seeming backlighting remind us unduly of directorial intervention. But is TV the right medium for this transcendent tragedy? Having seen this production now both on the tube and on a moderate-sized movie screen, I cannot say that it fully comes off on either.

If ever a play was larger than life, *Lear* is it, and a way of suggesting this must be found. But when the movies added the whole outdoors to it, they dissipated the work's unrelenting incisiveness, its undeviating trek into the human soul. Conversely, the plainly studio-made, small- or smallish-screen *Lear* cannot help lacking majesty. The living presences of great actors are needed, with just enough framing landscape and architecture, to convey the tremendous, brutal or noble, humanity of these personages, of this play so enormous that no scholar, critic, or even poet could begin to sum it up—least of all poor Peter Ustinov, who is made to promenade around the set in a prologue and epilogue as he fatuously summarizes the unencompassable. Grandeur comes from the physical presences of the actors, and from the very risk they take performing onstage without retakes, which are to a performance what a safety net is to a trapeze act.

The difficulty of playing Lear lies in reconciling the irascible autocrat of the opening scenes with the suffering autodidact in humanity, the pathetic madman, and the final saintlike creature still robust enough to kill Cordelia's hangman. Even if the actor is able to make these several Lears flow into one another, he is still likely to be better at some aspects than at others, and so to overemphasize certain facets of a stunning manifoldness as it evolves into globality. Olivier finds a useful unifying trait in an almost guileful charm with which he plays the initial despot, all but trying to seduce Cordelia into flattering him. From this, he easefully switches into the smart-alec narcissism of the aged roisterer with his retinue of knights. The extreme, unimpaired melodiousness of his voice continues the charm, now grown heartbreaking, as it rises to extraordinary heights of both pitch and emotion on the stormy heath and in the cabin, though there may be a few too many heavenward rolls of the eyeballs.

As the wandering madman, Olivier reaches his great insights with a pleasing simplicity that does not pant after poetry; although in his reunion with Cordelia and return to sanity, he waxes a mite too otherworldly as his hair assumes maharishi styling. The going off to prison with Cordelia (Anna Calder-Marshall, and splendid) is quietly touching; and the final scene, though perhaps a bit less shattering than Gielgud's, is a miracle of expressive range on the three *howls* and five *nevers*, in both of which Olivier encompasses all imaginable forms of grief and superhuman efforts to come to terms with it.

The distinguished supporting cast is generally fine, the most notable contributions being the terrifying Cornwall of Jeremy Kemp, the sweepingly forthright Kent of Colin Blakely, and the unusually human and, therefore, paradoxically more disturbing Edmund of Robert Lindsay. The weakest links are the snivelingly quirky Fool of John Hurt and the somewhat prosaic and plebeian Edgar of David Threlfall. Yet, in whatever form, *King Lear* is still a marvel wherein Shakespeare, in D.G. James's phrase, invites us "to raise our minds to the height, not of his great argument. . .for he had none; but to the height of his bleak and merely exploratory vision"—but what exploration!



Lord Olivier at seventy-five: "Sufficiently old," he says, "to feel, rather than invent" the role

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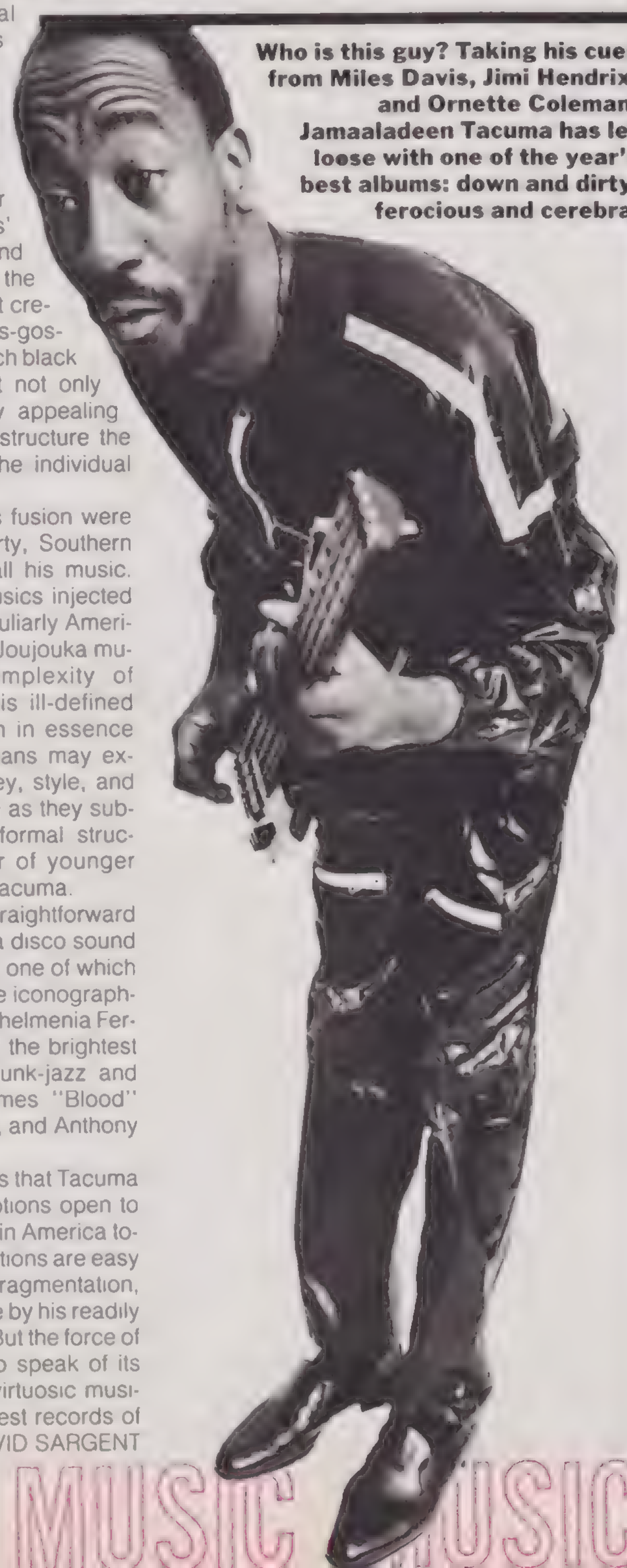
show stopper of the new funk-jazz

Jamaaladeen Tacuma's first album, *Show Stopper* (Gramavision Records), is, first of all, lots of fun. It's a dizzying collection of jazz, funk, and art music, dispatched with almost ferocious glee by one of the best young electric-bass players we have. And Tacuma is no faceless studio musician; he dresses and performs with a flair and style that suggest a real potential for stardom.

But like any good record, *Show Stopper* provides more than merely immediate pleasure—it makes one think as well as feel. Tacuma's stylistic roots and affinities are fascinating. And the success of his album is just the latest indication of one of present-day popular music's most suggestive directions.

His background is the world of "jazz," meaning black improvisational music. More specifically, he first came to national attention as one of the two bass players in Ornette Coleman's band, Prime Time, a role he still holds.



Who is this guy? Taking his cues from Miles Davis, Jimi Hendrix, and Ornette Coleman, Jamaaladeen Tacuma has let loose with one of the year's best albums: down and dirty, ferocious and cerebral

Coleman is the contemporary master of funk-jazz fusion, a hybrid that goes back at least as far as the late 'sixties, with Miles Davis' pioneering *Bitches Brew* album and Jimi Hendrix. Funk-jazz combines the improvisatory freedom and instant creativity of jazz with the driving blues-gospel-disco kinetic impetus of so much black popular music. That dance beat not only lends the music a commercially appealing rhythm but serves to focus and structure the more diffuse creative urges of the individual band members

Coleman's contributions to this fusion were several. His own deep-down, dirty, Southern dance-band saxophone colors all his music. His absorption in Third World musics injected elements of ethnicity into this peculiarly American form, particularly the wailing Joujouka music of Morocco and the complexity of deep-African drumming. And his ill-defined "harmolodic" principles—which in essence seem a method whereby musicians may express themselves in whatever key, style, and even rhythm they choose as long as they subscribe to some larger, overall formal structure—has inspired any number of younger players, not least Jamaaladeen Tacuma.

Show Stopper ranges from straightforward funk that would not be amiss on a disco sound system to more ambitious efforts, one of which includes the soprano who was the iconographic centerpiece of the film *Diva*, Wilhelmenia Fernandez. It also includes some of the brightest lights of the New York-based funk-jazz and new-jazz schools, including James "Blood" Ulmer, Julius Hemphill, Olu Dara, and Anthony Davis.

The record as a whole suggests that Tacuma is still restlessly exploring the options open to him as a contemporary musician in America today. The dangers of such explorations are easy to see—the possibility of stylistic fragmentation, a danger compounded in his case by his readily marketable commercial appeal. But the force of personality on this album, not to speak of its sheer, high-spirited, ebulliently virtuosic musicianship, makes it one of the finest records of the year.

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COVER LOOK

Modern makeup attitude: choosing personal, not seasonal, colors

PRACTICAL PLEASURES

When treatment products add something extra—fragrance, color—they also add a real lift to winter . . . Armani, a modern floral/spicy/animal meld and one of the hit fragrances of recent years, is now in a bath line as well *(left)*, including soap, gel, cream, powder, indulgences! . . . A lip moisturizer that reduces chapping, dryness and adds the extra of really wearable lip colors—Lip Quenchers Lipcare lipsticks in six shades . . . In winter, facial skin takes a particular beating from indoor dry air, outdoor wind/cold, stresses that can show in a dulled complexion. The Chanel Rescue Kit, for all skin types, teams four products to make an immediate, noticeable change in skin tone, texture with long-term protective benefits.

SUBTLE CHANGES in color, in application, a subdued overall effect of matte makeup and the soft blending of color—that's the beauty direction; but, despite this emphasis on softness, the newest colors for *eyes* are neon—and they're not a contradiction when properly used. Eyelids colored in cool brown, taupe, smoky grey can take a spot of fluorescence—acid green, yellow, blue, pink—on lid's center for day, on browbone at night. The trick to pulling off these brights: use them sparingly against downplayed cheeks, lips. . . . Cheek colors are pale yellow, browns instead of pinks to add a glow to natural skin tone, accentuate cheek shape, not really to "color." . . . Lip colors are paler, too—taupe, nude, yellow/beige, light plum. The application, again, is subtle, soft: slicked on, blotted off.

ROMANTICS

Now, a return to romantic fragrances—richly evocative, mood-changing scents. One environmental fragrance that uses both form and scent to create mood: Diane Love's fragrance oil lamp backed with a bronze colored reflector, *right*, creates a warm glow redolent of rose and blue malva. . . . Stocked with unusual fragrances, Jean Laporte's jewel-green French boutique branches out to NYC. Among its pleasures: an eau de toilette inspired by the gardens of Versailles; parfums d'ambiance—oils, scent balls, linen-closet sprays; the perfume Metamorphose (a fragrant way to extend your personal environment). . . . A tradition of romance: Joy by Jean Patou. Once available only to Patou couture customers, today Joy retains exclusive, provocative allure. . . .

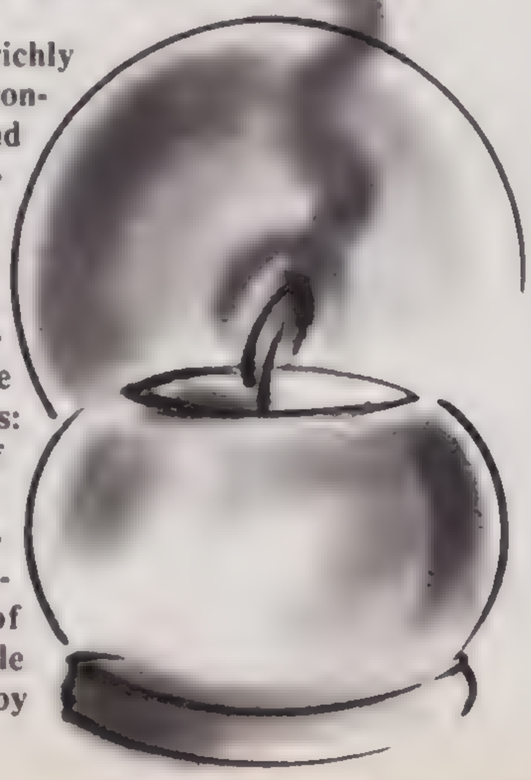
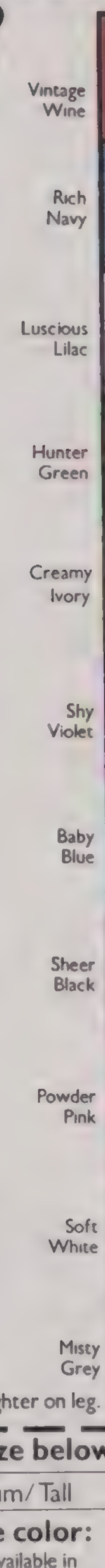


Photo RANDOLPH GRAFF Sketch JANE KLEINMAN

Who has the smartest colors around?



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Between Us

Why women make good leaders...Female, Inc. ...your travel style?

By Lorraine Davis

IN HER OWN WORDS...

"Both career and family are important to me. There are times when I can't go with my husband (a lawyer) to his meetings or he can't go with me to mine. Those are the times when you have to understand each other and trust each other and believe in each other to make it work."
—Hanne Merriman, president, Garfinckel's store, Washington, DC

"In any country where you're going to have real development, you've got to get women role models into that process. . . . We're strongly encouraging older women with marketing skills, health skills, teaching skills—especially math and science—to volunteer."—*Loret Miller Ruppe, director, Peace Corps*

"When a teacher called my Spanish-speaking children slow learners, I knew I had to learn to speak English to them. After many turn-downs, by waiting at the registrar's car in the parking lot I talked him into letting me enter Texas Southmost College. . . . Women at home must not believe what other people say but what they themselves can do. That's the most important part."
—Guadalupe Quintanilla, Ed.D., assistant provost, University of Houston; member National Institute of Justice Advisory Board

FOR THE MEDICAL MS.

With female M.D. ranks growing, an enterprising thirty-one-year-old former media director for a drug company, Allison Newberry, launched *Medica: Women Practicing Medicine* (36 East 23 Street, NYC 10010) with lawyer Colleen Sullivan as editorial director. The non-clinical bimonthly deals with careers (''Growth Specialties of the '80s'') and ''off-call pursuits'' (money, taxes, travel). One sure-fire topic: two-doctor housholds. It's said 49 percent of all women physicians are married to physicians.

WOMEN'S MOVEMENT WITH A LATIN BEAT

To Anglo minds, Latins often seem to typify the macho ethos; how then does Puerto Rico happen to have women in many of its top jobs? "The governor believes in the capability of women," said the executive director of the Tourism Company, Frances Ríos de Morán. "Governor Carlos Romero Barcelo has also appointed women as secretaries of the Treasury, of Natural Resources, and of Education; and a woman is executive director of the P.R. government-owned insurance company.

"I would like to think that I was chosen for my experience [she had it] and not because I was a woman; but I do like to hire women in my department because they are so ethical, so devoted and loyal on a job. Women are diplomatic; if they get a 'no,' they can get around it.

"Since tourism is a hospitality industry, our work is not just getting a job done but doing it with sensitivity."

Both Frances and her representative in New York, María del Carmen Martínez, were trained as lawyers. When she was graduated in 1964, skeptical men told Frances that "the money invested in your education will be wasted." Women had few opportunities then; and in business they were victims of what Frances called "martini law": deals made over drinks at all-male luncheons and dinners. Now Frances entertains colleagues at breakfasts, instead.

Many women in Puerto Rico are heads of families, which tends to make them more stable in their jobs; and Frances finds women more aggressive and determined because they are better educated. "The fact that you are a woman brings you into the world biologically prepared for a hard life," said Marta Torres Viera, P.R. Tourism's marketing director, who deals with many men in her work with airlines and hotels. "You have to prove yourself; it's a hard world to work in." Maricarmen Romero, press and communications director, agreed that femininity could be an advantage since men were less defensive in dealing with a woman. "We look them in the eye; who can say no?"

Marta had been working under males in the department for ten years when Frances became director. Marta was happy then to "break the gap with the boss; I tell her things I could never tell a man."

WHEN YOU'RE THE BOSS

Advancing in the New Year, a conference program for the fastest-growing segment of the business community: women owners of small businesses. (Her own business is often a good way for a female to bypass prejudice and accommodate both career and family.) About twenty-two workshops in major metropolitan centers will be divided between women who are thinking of starting a business and those already in business who are ready for expansion and diversification. The whole program, set underway last October by the U.S. Small Business Administration, includes an interagency committee, a presidential advisory committee, and the conferences—all-day or longer.

In these workshops, with minimal fees, the SBA wants to act as a catalyst, bringing together mayors, CEOs, feminist leaders, a joining of public and private resources. For specific dates and places, talk with Susanne Howard, conference coordinator, at the Office of Women's Business Ownership, SBA, (202) 653-2121.

FEMALES ON THE MOVE...

At Copper Mountain, in Summit County, Colorado, Women's Skiing Seminars, January 23-27 and February 6-10 (call 303/968-2882). . . . To go higher: Mount Everest RiverTrek for Women, February 27-March 20; Osprey International (6109 Fish Hatchery Road, Grants Pass, Oregon 97527; 503/479-4215). . . . If you prefer boats, Diane Holdtgrefe's Sail Away International Sailing School of Essex, Connecticut, holds winter sessions at St. John in U.S. Virgin Islands (Box 619, Cruz Bay, St. John, VI 00830; 809/776-6877). . . . Or luxury ships: Cruise Consultants Josephine Kling and Joyce Landry (232 Madison Avenue, NYC 10016; 212/686-6200) really know the ropes. . . . And for those traveling businesswomen, Jeanine Moss edits *Connections* (P.O. Box 6117, NYC 10150; 212/832-2052), a savvy newsletter that surveys a U.S. city each month, scoring not only hits but must-misses, all on notebook-punched pages. She even tells you how to tote your computer: on car seat, not in the trunk; carry it onto airplanes.

YOUR LETTERS

(Continued from page 22)

social security and welfare, and college grants to the poor who aspire to educate themselves—plus a number of other government "helps" that try to keep Americans on their feet or just to get *back* on their feet. So why aren't farmers entitled to this glimmer of hope provided by Uncle Sam, too?

Perhaps the biggest problem is the frequently distorted view of how much money farmers have because of the equipment they own. . . .A tractor is not a "status symbol"! Other things Ms. Lee failed to consider: (1) The ever-elusive "middlemen," who generally get a far bigger cut than the farmers do; (2) that the farmers themselves also shop in grocery stores; (3) when the small farmer does have to sell out, just how *do* you think you'll fare in the checkout line? Do you actually think it will get *better?* (4) When we all complain about our food costs, how many people generalize that cost to include *all* things bought in a supermarket—health and beauty products, detergents, wine, seafood, etc., etc., not to mention high-priced frozen, pre-prepared foods that contain little of the farmers' produce but reflect the cost of "postage and handling" (preparing and transporting).

Yes, we've all got a right to complain about food costs; but when we do, we need to remember the *farmer* is not getting fat from the profits. . . .

Ronda Blair
Cincinnati OH

Another look at women writers

O, ho-hum, yet another bit of so-called criticism of the Madame Ovary school, or "Why can't the girls write like the boys?" Not, this time, in *Playboy* or *Esquire* but—gee whiz!—in Vogue, (September). Ms. Cathleen Medwick thinks "women writers" are too "self-conscious," too self-referential. Which of these male writers, Ms. Medwick, is not self-referential? Marcel Proust, Philip Roth, John Updike, Norman Mailer. (Not only, I might add, self-referential, but self-reverential as well. Women don't often fall into the male fault of pomposity.)

Not at all concealed in Ms. Medwick's article is her contempt for the novel of the "women's sphere"—marriage, family, personal relationships. Yet who, Ms. Medwick, is perhaps our premier writer of this genre? Might one suggest John Updike? Further, most fairly literate people would agree, I think, that there are no bad categories of books—only bad books and bad writers. Ms. Medwick thinks "women writers" ought to try for a novel like (begad) *Ancient Evenings.* Surely you jest. This book is a dull bomb. Mailer isn't a writer, he's a celebrity.

Wake up Vogue. Wake up, Ms. Medwick. Should you care to read real books instead of celebrity columns I have some "women writers" for you. How about Eudora Welty, Alice Munro, Anne Tyler, Bobbie Ann Mason, Joan Shaw? How about the redoubtable Joyce Carol Oates, Elizabeth Hardwick, Judith Rossner, Maxine Hong Kingston, Gail Godwin? There is currently a veritable explosion of good writing by women—writing that is as vigorous and varied as any in the world. How disappointing, then, to open up my October Vogue and find (by Ms. Medwick, of course) yet another article on Philip Roth.

Ursula Perrin
New York NY

World in "his" hands?

[*Re: "Welcome To A Man's World," August, 1983*]

If Mr. Buckley doesn't know what a "man's world" is, let him mull this over. From birth to the grave a man delivers you and another buries you. From a child's delivery we go mostly to men pediatricians.

If a married woman wants a loan for investment, in most states, she has to have her husband's income as a source of credit, ask his permission to use this information and then approach a male banker—although, there are more women today in banking than ten years ago. If a woman is single she invariably does not have a credit record ergo does not get a loan unless she is wealthy. Even then it is difficult. . . .

A woman's life is organized and mandated by men. She could be "the power behind the throne" (another often-used phrase) provided she is respected and treated as an equal in her home. . . .

With my children's encouragement, it took seven years to earn my B.A. and M.A. and an independence which had to go somewhere, anywhere. . . .Sure, there were subtle discriminations, but women learn to persevere. Undaunted, I entered the field of real estate where women can be man's equal. Surpass them if so desired. Be respected for their abilities. . . .

For those of us who have persevered, we give courage to our daughters and to those who fantasize about freedom of movement. For those women who wish to remain domesticated (and certainly that's no sin) we give them a greater respect for the work done in their home. As for the rest of us, we'll continue to work shoulder to shoulder with man, absorbing some of his mannerisms while the man takes on ours through osmosis.

Lee Ross
Austin TX

What a difference an age makes

. . . Recently I decided to subscribe to Vogue and purchased the October issue in order to use your subscription coupon. After seeing the photograph on page 567, I decided that perhaps I wasn't as interested in receiving your magazine on a monthly basis. . . . As for the photograph, it is objectionable in its blatant, suggestive seduction of a minor (whether his real age is actually older than his appearance is of no consequence). . . .I strongly disagree with the article, "Age makes no difference." When a child is involved, age is the difference.

Michele M. Suzanne
Lebanon PA

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Health

New surgery for better vision…sex without "heartache"…dating-service dangers…breast test—once a year?

By Melva Weber

LOVE IN THE AFTERMATH

Of the almost one million people who survive heart attacks each year, about three hundred thousand are women. Do women who are recovering from a heart attack feel it safe to resume an active sex life? That was one question investigated by a University of Maryland (Baltimore) research team under the direction of Chris Papadopoulos, M.D., who surveyed a group of 130 women under the age of sixty-five who had had their first heart attack.
Of the eighty-four women who'd been sexually active before their attack, half cut down on sexual activity, one-fourth did not resume at all. Only one-quarter of the patients continued sexual relations at the same frequency as before their attack. Instructions about timing and about the safety of resuming sex life had been initiated by the physician caring for the cardiac patient in fewer than one out of five cases. Like male patients, women recovering from a heart attack were anxious and afraid that resuming sex activity might cause pain, bring on another attack, or even cause death. The emotional relationship deteriorated in half the couples who didn't resume sex activity and in some of those who did. This, and other factors revealed by the survey, points out the need for sexual counseling for women who have heart attacks, a need that is not currently being met.

HERPES HAZARD

Ever eager to exploit new emotional markets, entrepreneurs of the matchmaking agencies have hatched "herpes dating services," through which people who have contracted genital herpes meet other herpes sufferers, and thereby avoid rejection by a potential sex partner who is herpes-free.

"Once you've got the disease, further exposure doesn't make any difference," is the idea promoted by the agencies. Not so, say Benjamin Raab, M.D., and Allan L. Lorincz, M.D., at the University of Chicago School of Medicine. First, there's a possibility that a different virus can be passed from one person to another regardless of previous exposure, which can increase the recurrence rate. Next, with objective medical instruction, genital herpes is a manageable problem. Herpes dating services, in the opinion of doctors Raab and Lorincz, are unnecessary and may be detrimental from both medical and psychosocial points of view.

NEW OPTION FOR NEARSIGHTED ADULTS

Of the estimated twenty million severely myopic, or nearsighted, people in the United States, as many as half could achieve highly corrected vision, with the majority not needing eyeglasses or contact lenses, by using a new surgical technique. So said Peter N. Arrowsmith, M.D., Nashville, Tennessee, one of an increasing number of ophthalmic microsurgeons who perform radial keratotomy, an operation that sculpts the cornea, front window of the eyeball, into the precise curvature needed for a vivid focus. The surgeon uses a diamond blade beneath a microscope to cut the clear corneal tissue like a pie, from margin to center, usually in eight to sixteen segments. The procedure flattens the curve, correcting the refraction error that causes myopia.

Results, reported in "Archives of Ophthalmology," included 20/20 vision in 43 percent of patients seen six months after the surgery. In 73 percent of patients, sight was 20/40 or better. The patients whose pre-operation myopia was less severe had higher success rates, with 61 percent achieving 20/20 eyesight. Before surgery, 96 percent of these eyes had vision of 20/200 or worse.

Does the surgical correction last, or does the cornea resume its original defective contour? "Operation results are stable and remain so," said Dr. Arrowsmith. Radial keratotomy has also been successful in reducing some astigmatism, which also has to do with the shape of the cornea.

Radial keratotomy is not for all nearsighted people. The high success rates for the operation reflect careful selection of candidates for surgery. "Eyes must be otherwise healthy, and the myopia must be stable, which means no longer worsening," said Dr. Arrowsmith. "In young people, nearsightedness changes, with the greatest change usually some time in the mid-teens. By age eighteen to twenty-one, most likely it has stabilized. If they are nearsighted by age twenty-one, they're going to stay that way. So they need glasses, contact lenses, or surgery to correct their vision."

Dr. Arrowsmith suggests that anyone interested in this operation should look for a physician who has completed specialty training, either a comprehensive hands-on course in radial keratotomy, or an intensive, one-on-one tutorial with a practicing keratotomy surgeon.

MAMMOGRAPHY GUIDELINES REVISED

News for women in their forties: the American Cancer Society now recommends that women between age forty and forty-nine (as well as those older) have mammograms (radiological screening to detect breast cancer) every one or two years, in an effort to detect more beginning breast cancers at early stages before a lump can be felt.

Earlier guidelines had recommended annual mammography only for women past fifty, unless otherwise ordered by a physician. Because it's an X-ray procedure and some radiation is involved, cancer experts were concerned that repeated exposures might increase the risk of cancer; but experience has indicated that the risk of delaying detection of a tumor far outweighs risks of radiation exposure.

The American College of Radiology also has revised its recommendations to the increased frequency of mammography for women older than forty years. And ACR calls for a reduced dosage of radiation for mammography, to less than one rad (a unit of radiation) to the midbreast for a two-view examination. In recent years, the quality and accuracy of mammography have greatly improved, along with a marked reduction in radiation dosages.

TOXIC SHOCK—RELOCATED?

Toxic-shock syndrome, by now a well-known infectious disease caused by Staphylococcus aureus and associated with the use of tampons, has turned up in patients whose doctors pack nasal cavities with gauze to stem bleeding following surgery, or who have nasal packing for severe nosebleed.

In Santa Fe, New Mexico, a team of five physicians studied the toxic-shock risk, as did a surgical team at University of California in Los Angeles. In separate reports in "Archives of Otolaryngology," the two groups pointed out that conditions in nasal packs are similar to those in menstruation, when blood taken up by absorptive materials remains for a time within a body cavity. What's more, between 40 and 44 percent of healthy persons carry the organism S. aureus in their noses.

The New Mexico and California doctors suggest impregnation of packing materials with antibiotic agents, though they warn this is not full protection against TSS infection. In particular, they wish to alert otolaryngologists to the possibility of the infection so that prompt medical action is taken when symptoms arise.

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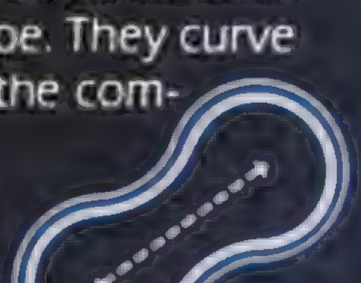

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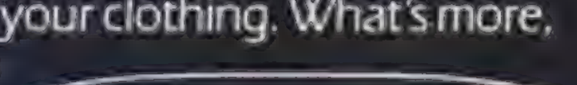

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SALLY RIDE

Hero for Our Time

IN SPACE, SALLY RIDE FLEW FOR ALL OF US—THE FIRST WOMAN WITH THE TRAINING, THE TENACITY, TO GO ALOFT. HERE, AN INTIMATE CONVERSATION WITH A RATHER SURPRISED ROLE MODEL

BY CAROL HILL

Stainless steel. Smooth. Glossy. Designed to function. A thoroughly modern material. "That's what she reminds me of," says a friend, an old college classmate of Sally Kristen Ride, America's first woman in space.

"What do you think of that as a description?" I ask Ride. The blue eyes, her most striking attribute, assess me. Her thoughts skid over the possible meanings. "It's very interesting," she says, reserving judgment, "what else did he say?"

"He said that if there were such a thing as the perfect woman to enter a man's world, it would be Sally Ride. 'For a smooth, frictionless entry I'd pick Sally,' " said the friend. " 'She knows, she really knows what a masculine sensibility is all about.' " Ride finds that interesting, too.

"That might be a fair description," she says, "although I'm not really sure what he means by a masculine sensibility."

Surely she could imagine a situation in which a woman going up into space for the first time with four men, with more publicity than NASA has had in some time, might not be so frictionless a ride? She nods. Yes, she can imagine that. "There are right ways and wrong ways to approach anything."

A thoroughly practical turn of mind. Impatient with this line of questioning, she clearly wants to be seen as a highly trained scientist, not someone who was chosen for this mission because she is a woman. Then she adds: "We all knew, both the men and women astronauts, that it was extremely important that a woman go up in the shuttle. She would be a role model, and that would be important. I didn't particularly care that I was the role model, but I thought it was important that somebody be."

But it was she. And her flight in June 1983 made a difference: it changed the world of space. To millions of Americans, space was no longer a man's world. Wasn't that true, I ask. Again, a lightly veiled impatience. "Well I don't know how it was perceived by other people. I can only say that from the astronaut-office point of view, it wasn't a man's world when I was accepted along with five other women in 1978. The attitude of both men and women in the astronaut program was not, were you a man or a woman, but could you do the job?"

But surely she was aware of the history. Of women's attempting to enter the space program since the 1960s.

"I wasn't around in the 'sixties, so I'm not qualified to answer on how this is different from the 'sixties." The emphasis is on now. Things that work. Achievement.

"Why do you think you were chosen for this flight?"

The answer? Simple, obvious. "Because I knew what I was doing."

Frictionless entry. The crew hung together as a crew. They were all equally outraged when a reporter at an early press conference asked her, "Do you cry when things go wrong in the simulator?"

How does she feel about that now? Accent on the positive. "I was asked that question, yes. I think this was all new to the media then, and they didn't quite know how to handle it."

She is sitting, now, in one of the last places she ever expected to find herself. Her goal was to fly in space, and she made it. This is a different kind of territory. She is sitting in the makeup room of a world-famous photographer, Richard Avedon, noted for his telling photographs of celebrities. Photography, the modern "soul-snatching" profession, is up against a challenge: a cool, smooth operator. One of the most highly trained specialists in the world, she is not about to have anything "snatched" from her that she has not decided to surrender.

"You don't seem nervous," someone remarks to her, surprised.

"Well, I'm confident I am going to come out looking just the way I am," she says. Somebody offers to help her put on a polo shirt. The years and hours of her complex technical training whirl across my mind. The first woman to enter a man's world (at least as far as everybody else is concerned) does not need help donning a polo shirt. She doesn't need help, period.

"I can manage *(Continued on page 90)*

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FRANKLIN HEIRLOOM DOLLS

SALLY RIDE

(Continued from page 86)

this," she says. She is wearing a NASA emblem. It is the same polo shirt that she wore on the shuttle mission, and she sits herself on the stool in the center of the large white room, waiting to be photographed. The startling quality is the determination: it takes up permanent residence in her eyes: blue, vibrant, resolute. I leave. Avedon begins.

Afterwards, we talk: of technical matters. Satellite deployments, fifty-foot robot arms. Her expertise. "Yes, I was trained as an expert in using the shuttle arm to deploy satellites—and I still am," she quickly points out, the quickness revealing the competitive edge. "But the important thing is to keep broadening your base. I'm a specialist, yes—a mission specialist. But it's important to be a generalist, too. You have to be able to meet the demands of any flight."

The language becomes technical. The famous NASA acronyms abound: words invented from letters invented from words. "Pliss," is the pronunciation for PLSS, a word formed from letters meaning Portable Life Support System. "Tee-dris," written as TRDS, and meaning Tracking and Relay Delay Satellite. She is patient at describing her tasks. Then I notice, on the arm of America's leading astronaut, a most unlikely thing: a Mickey Mouse watch.

"Is that because . . ." I ask. She smiles. "Yes. Mickey gave it to me himself."

If you were going to write lines that will go down in history when you're making your first trip in a space shuttle, you could do a lot worse than this:

Sally Ride: "Have you ever been to Disneyland?"

CAPCOM: "Affirmative."

Sally Ride: "Well, this is definitely an E ticket."

The shuttle crew was outraged when a reporter asked Ride, "Do you cry when things go wrong in the simulator?"

An E ticket. Entrance to the best rides, presented to her mounted on a plaque. And Mickey Mouse resides on her arm. It fits. Epcot and Disneyworld. Technology and humor. She gives her flight suit to the Smithsonian, saying, "This was the thing closest to me during the flight." A woman in charge of herself.

"How do you feel about men?" She looks at me, for the first time speechless. Have I finally asked this extraordinarily competent woman a question she can't answer?

"I don't know how to answer that," she says. "You don't ask how do I deal with this man, you ask how do I deal with this person. Like that."

"Surely you've encountered sexism in your life."

She doesn't say no, but she sure looks no. What she says is: "Well, you have to remember I came to NASA right out of a graduate-school environment; it was very enlightened. Certainly, I wasn't the only woman Ph.D. in physics. I haven't had problems with that."

A thoroughly modern history. It seems fitting that Ride comes from a territory that many regard as the "future's edge"—California. Born in Los Angeles, she was interested in science from an early age, but it wasn't until she was completing her Ph.D. in physics at Stanford University (she had already gotten a B.A. in English literature and a B.S. in physics) that she saw the ad for astronaut candidates in the campus newspaper and knew immediately it was what she wanted to do. Sending in a postcard was the first of the right steps.

She has been in another world—space, but she was already from another world when she went. The world of the astronauts. A world of streamlined values: purposeful, committed, dedicated. The effort is on ability and training, getting the job done right. Responsibility and performance.

"It was a textbook deploy with absolutely zero anomalies," said flight director Tommy W. Holloway about the Challenger mission. Could the same be said for Sally Ride? Yes. No. None that would show. Yet, this thoroughly human one:

"What kind of things make you angry?"

"I don't like being told what to do. I don't like taking orders."

And later. "Oh I'd do anything he [mission commander Robert L. Crippen] asked me to do."

"Anything?"

"Absolutely."

"Step outside the shuttle?"

"Sure."

"Without a spacesuit?"

"Yes."

Trust. He wouldn't send her out there without a purpose, a guarantee of safety, and she knows it. Trust. Responsibility. Values as basic as the earth under your feet.

Anomalies? Yes. No. None that would show.

"Have you ever been disappointed?"

"Not really."

"What about when you were playing tennis?" Ride was nationally ranked.

"I wasn't that good. I knew it wasn't what I was going to be doing with my life. I wouldn't say I was disappointed." And later, a surprise. "You must play a lot of tennis just for fun?" A startled look. "No. No I can't play tennis for fun."

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"Why not?"

"Well, I think I trained so long to win. I just can't play it for fun. So I don't play." So. There may not have been disappointment, but there was a recognition that she wasn't going to be "the best," at least not as a tennis player. The ghost of that goal must still hang somewhere in her mind when she picks up a racquet. But there is no time to waste over lost aims. You can do what you do best. And she is doing it. And loving it.

"I love what I do. I wouldn't trade it for anything."

What was the high point of her life?

"Oh the shuttle flight. Absolutely."

I ask this English literature major how she would describe it. Was it thrilling, pleasurable, exciting?

"No. It's not that it's exciting. It's not thrilling. It's, it's," she searches for words, "unique. An experience that no one can have on the ground. There is no way to simulate weightlessness. Absolutely fantastic."

The simulators can't prepare you for that. And one other thing. Her voice, charged with expression, describes the launch: "The engines light, the solids light, and all of a sudden you know you're *going*. It's overwhelming. There is nothing like it. The simulators give you the noise and the vibration, but the sensation is not the thrust. It's psychological. It literally *overwhelms* you. . . ." She is still astounded by the experience. "At a time like that you need something to fall back on, like a year's training . . . I mean it was only five or ten seconds, which doesn't sound very long, but it feels long, when you're fighting your way back to reality. That's when the training comes in. It gets you to do what you have to do. It brings you back."

Anomalies. Even in this modern life. She flew her plane to her wedding to fellow astronaut Steve Hawley. "I didn't wear a dress," she says, "but we also stayed away from flight suits." They were married in Steven's parents' backyard in Kansas, by his father and her sister, both Presbyterian ministers. But one of the few mementos taken into space was her wedding ring. And Steven's. He will take hers when he goes aloft in the spring.

The world of space. Singular. Visceral. Not typical of anything. Power and glide. The shuttle is sprung off under enormous thrust and comes in floating on air.

One of the clearly practical uses of space will be materials processing. Certain materials, processed in a gravity-free environment, take on new qualities. Aluminum, for example, takes on additional strength and elasticity. Discovery. New opportunities. Everyone in NASA exudes a kind of optimism, a pride. Positive futures. A magnificent view. "You can see one thousand miles in any direction up there," she says. "It's a perspective few people get. You get to see several countries at once, only you don't see any borders." A view without borders. What does she want to do more than anything else in the world?

"To fly in space again. Absolutely." ▽

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Ideal III, Lynn
James Anthony, Lynnfield
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Charm Beauty Salon, Hackensack
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Stage IV, Paramus
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Glen Cove Hair Fashion, Glen Cove
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Terry's Color Creations, Ovster Bay
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Mirror Mirror, Pleasantville
Avanti, Port Chester
Wanda's Cut And Style, Rochester
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Louise Salon Of Beauty, Sea Cliff
Phyllis' Personal Touch, Seaford
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Spanky's I, Staten Island
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Money

High-voltage investments... new justice at home... lower taxes three ways

By Lisa Gubernick

THE NEW STOCK IN TOWN—SHOULD YOU BUY IT?

The roller-coaster realm of new stock issues is one of the most exciting and potentially profitable ways to invest in the stock market. More than three hundred major companies sold their stock to the public for the first time last year, and the stocks' prices often doubled and tripled within weeks of the initial offering. But—many posted similar declines shortly thereafter, so investors interested in this type of high-flyer should scrutinize before they spend.

The best place to start your research into any new issue is the company's prospectus, which provides details on the firm's background and its executives. Barry Lucas, editor of *Standard & Poor's New Issue Investor* newsletter, suggests sticking to companies that have established some success in their field before going public. He also advises checking that the company's management has a good background in the same or similar industries; and if one of the top executives has successfully taken a company public before, so much the better.

Norman Fosback, editor of *New Issues* newsletter in Fort Lauderdale, FL, suggests taking a close look at the company's financial plan to make sure that the proceeds from the sale of the stock are being used to expand the business, and not to cover general expenses or salaries.

One sign of a top-notch prospect is when the company is represented by a prestigious venture-capital firm, such as Kleiner Perkins Caufield & Byers; Hambrecht & Quist; DSV Partners; Sutter Hill Ventures; or Venrock, Inc. Also important is the brokerage house that underwrites the deal—that is, acts as a retailer and sells the shares to the public. It's impressive if the underwriter is one of the "Four Horsemen": Hambrecht & Quist; Robertson Colman & Stephens; Alex. Brown & Sons; or L. F. Rothschild, Unterberg, Towbin.

Buying an initial offering is a lot trickier than buying standard stocks. Because new issues can be purchased only through the underwriter, Lucas suggests that an interested buyer open an account with one or more of the major houses: "Make sure that your broker knows your interests." One plus: The brokerage house makes its money from the company *selling* new shares, so the buyer pays no commission.

FIRST AID FOR DEBTORS

If it takes more than 20 percent of your take-home salary to cover your credit-card bills, you may need outside help to handle your debts. One of the best places to go is to a qualified credit counselor, who can both put your budget in order and persuade your creditors to lower your monthly payments, if needed, to make your situation more manageable.

"Creditors are more likely to accept reduced payments when a credit counselor is involved," says Robert E. Gibson, president of the nonprofit National Foundation for Consumer Credit. There's a reason why credit counselors carry the clout they do: clients must relinquish their credit cards to their counselors so they can accrue no new debts.

Before turning over your plastic, it pays to check your counselor's professional credentials to insure that she is working for *your* best interests and not for your creditors'. Gibson advises being wary of any counselor who proposes that you take on a new loan to consolidate your debts. Although that might satisfy your creditors for the moment, it could leave you paying more interest than you owed on the original loans. Consolidation loans pose psychological perils as well. Says Gibson: "Too often when someone has one bill coming in each month instead of a half dozen, she regards it as license to go out and spend."

Credit-counseling fees vary. Most states prohibit charging more than 10 percent of the original debt, and NFCC asks clients for about $8 a month to put them back on the right financial track.

HOME-BASED CHARGE CARDS

For many investors, the most valuable asset they have is a house. Until recently, there was no way to convert that value into cash without either selling or taking on a high-rate second mortgage. Now, a number of major brokers and bankers have created a revolving line of credit called a "home equity loan" that uses your property's value as collateral; just as with a credit card, you borrow only the money you need. Home-equity loans credit consumers with 70 to 80 percent of the appraised value of their houses, minus the mortgage. For example, owning a home worth $150,000 and carrying a $50,000 mortgage would make you eligible for a credit line of about $55,000. Interest rates are fixed at about two points over the prime rate and adjusted whenever the prime changes. Most programs supply special checks or credit cards; you pay interest only on the credit you've used. Repayment plans vary: some require the principal and the interest to be paid back in monthly installments, while others require only that you pay interest, with a lump sum due at the end of five to ten years. Other costs include a one-time loan origination fee—not unlike the points charged when you take out a mortgage—along with an annual maintenance fee. A warning: Don't confuse home equity's easy access with easy money. Because you could be putting your home on the line, it's best to use it only for major, long-term expenditures.

("Money" continued on page 96)

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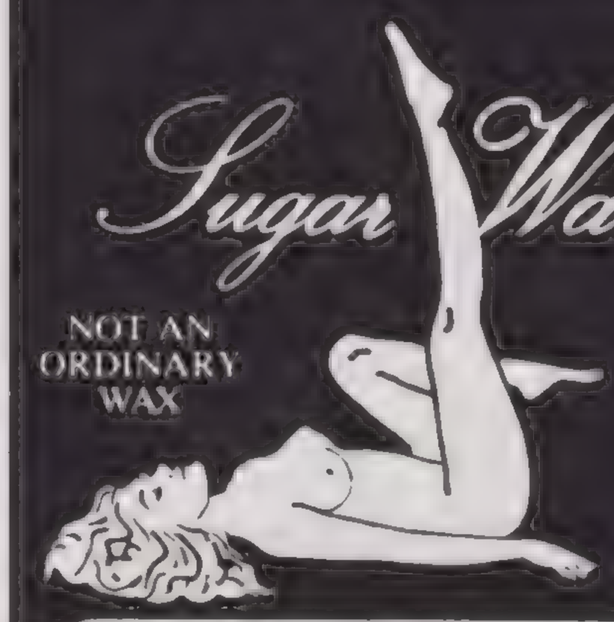

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(If you would like to sponsor more than one child in any of the above countries, please specify the number in box[es] of your choice.)

PLEASE SEND MY INFORMATION PACKAGE TODAY.

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☐ I prefer to send my first monthly payment now; enclosed is $18 for each child.

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MONEY

(Continued from page 95)

FOR HOMEMAKERS' SECURITY

With the New Year upon us, it's time to think about the financial future; and Congressman Hal Daub, from Nebraska, has done a lot of thinking about the fact that women working as homemakers have less opportunity to set aside funds for retirement than their salaried sisters—right now they are eligible for only $250 per year from the working spouse's earnings. Congressman Daub has introduced legislation that would permit housespouses to set aside $2000 each year in an Individual Retirement Account, just like every other worker.

"What Congress has been saying is that the value of a woman who stays at home to raise children is only $250," says Daub. "There is simply no justification for demeaning the value of the work done by the men and women who choose—or in some cases have no choice but—to work in the home."

Daub encourages those who support eliminating IRA discrimination to write to their representatives in Congress to request that this bill be brought up in hearing before the House Ways and Means Committee, the first step in turning the legislation into law.

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"When you buy a trust or bond, you think long-term," says Caroline Benn, spokeswoman for the Public Securities Association, "but with funds you can move more easily."

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Q&A

BEAUTY

Going blond the modern way... guidelines for facials, makeup

Q I'd like to become a pale blond, but I'm afraid of the damage to my hair, and I don't want to be a slave to "grow-out" and touch-ups. Any suggestions?

A We took your question to Constance Hartnett, color director, Jean-Louis David at Henri Bendel, NYC, who agreed that double-process blonding is too harsh a change for most women and rarely looks natural. Her suggestion? "Hair painting"—light-brown hair is lightened to blond in one process, then highlighted with paler blond highlights around the face, at the nape of the neck ("looks wonderful when hair is pulled up"), with fewer highlights toward the back of the head. The colorist should let the haircut determine color placement. The hair-painting technique won't give the "striped" effect highlighting sometimes has had in the past.

Also, Constance says, highlights shouldn't begin at the roots, so there is less obvious grow-out; and touch-ups should be needed no more than three times a year. "If you need color more often, the highlighting is not being done in the modern method."

The pale-blond color can be applied just around the face for a blunt cut, or just along the edges of bangs.

"If you're not light brown enough to go blond in a single process, then you shouldn't go pale blond," suggests Hartnett. "Instead, have hair painting done in auburn or pale red so it will be more flattering to your coloring."

Hartnett notes also that going from grey to blond doesn't usually work well—the color comes out flat. To give grey hair a lift, she recommends shampooing often and, once a month, mixing peroxide with your shampoo (two parts shampoo to one part peroxide); lather two to three minutes, rinse. The mixture will give grey hair a gloss.

Q Sometimes after I have a facial, my skin looks red, blotchy, even puffy. Is this normal?

A Slight redness after a facial is usually nothing to worry about, but swelling can signal that the skin is irritated, has undergone a too-vigorous "workout," according to Trish McEvoy, New York City skin-care specialist.

McEvoy points out that often women allow a facialist to be too rough on their skin because they have the misconception that, if the treatment hurts, it must be working. Her advice? If something feels uncomfortable (if a massage is too vigorous, pressure on a blemish too painful), ask the facialist to stop.

Swelling can be caused by too harsh/too long massage, too hot/too long steaming, a mask left on too long. A blemish not yet "ready" to be cleaned may become inflamed from too much or unevenly distributed pressure. McEvoy suggests seeking a facialist who uses a comedone extractor (a stainless-steel instrument that cleans pores with even pressure).

McEvoy's other guidelines: a facial mask never should be left on until it cracks, but only until it dries, and then should be removed gently, not rigorously rubbed off; never allow your face to be steamed for more than three to five minutes (the perspiration that results can cause more breakout); don't assume, if your face breaks out the day after a facial, that your skin's "impurities have been brought to the surface" and the facial "worked"; the facial was probably too rough. If your skin feels uncomfortable after a facial, don't apply makeup right away, as it could further irritate skin.

Ilona of Hungary, skin-care specialist, president and director of Ilona of Hungary Institutes of Skincare, notes that before a woman undergoes any skin treatment, her skin should be examined by the facialist. Even a regular patron at a salon could have a change in her skin, require a slight alteration in treatment. For women who want to analyze their skin themselves: Ilona of Hungary's twenty-two page booklet "Skin Care Regimen" includes step-by-step instructions for determining skin type and tips for home care. Send check or money order for $2 to Ilona of Hungary Institutes of Skincare, 3201 East Second Avenue, Denver CO 80206.

Q What is the best way to choose foundation color? I have yellow tones in my skin; do I want to match them, or give my skin a "lift" with a pinker shade?

A "Foundation should make the skin's color and texture look even, not change its basic tone. The simpler you keep the procedure, the better you look," said makeup artist Way Bandy. "If you have yellowish skin, go with it: *don't* use pink foundation. A yellow-based color will give you a golden look. To 'brighten' face, rely on your blusher and lipstick.

"To achieve the closest match between skin tone and foundation color, so there are no demarcations between face and neck, always test a foundation against your neck and beneath your jaw. Skin on the wrist or hand is not an accurate representation of facial skin color." ▽

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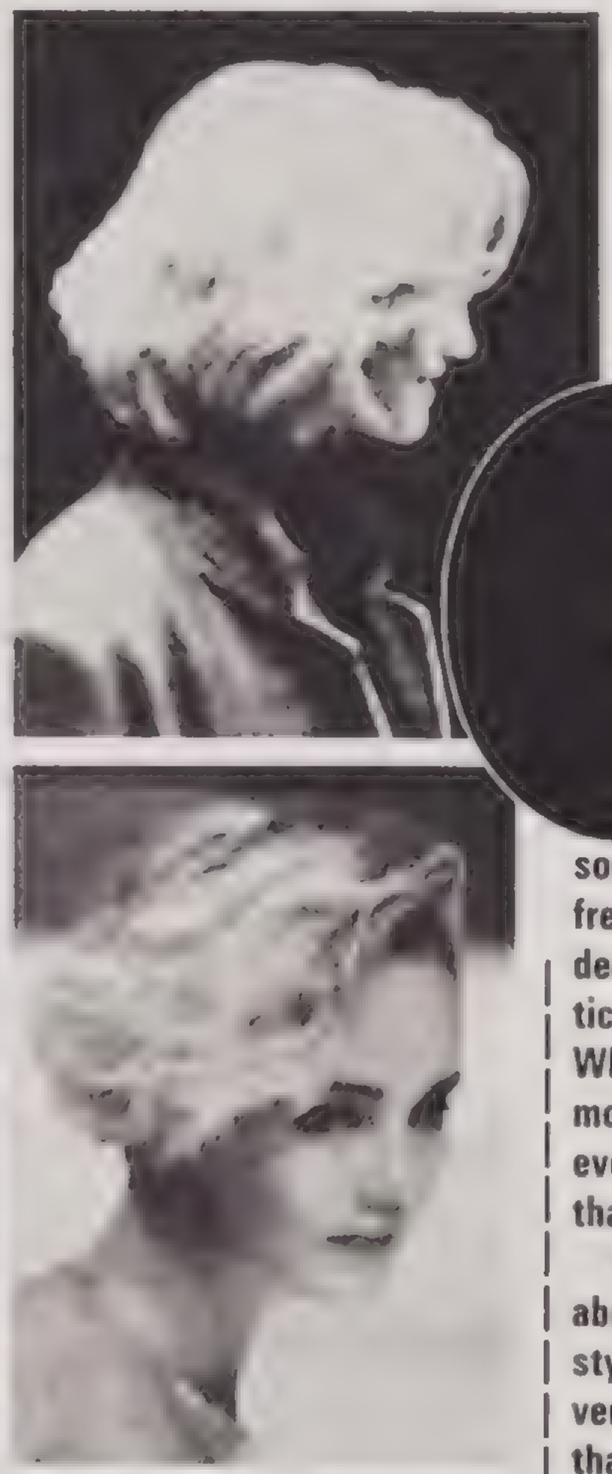

Noted at Italy's spring fashion shows: models with a refreshingly casual, "real-life" attitude . . . who had cut their hair shorter, fuller *(above)* . . . who walked with confidence in the new flat shoes

In top salons, the focus now is on specificity, on treatments and perms that help your hair's texture work with the look you want. There are color techniques that accent the curve, the shape of curly hair, "reverse perms" that gently relax curls but keep body and wave (one spot this is done: NYC's Tomo 'n Tomo Salon). To safeguard hair's shine, Calvan Walker of Gerard Bollei at the Galleria, NYC, mixes non-peroxide colors with conditioning lotion.

More compact hair appliances make for quick, simple changes in the line, the lift of hair. Prime example: the Wik Rollaposta—a combination curling iron/hot roller set that fits in an overnight bag . . . Other ways to change hair's direction, add shape: by clipping hair in place when it's wet (Goody's Contour barrettes curve to head's shape), brushing it out when dry, or using a light styling gel to set hair (new: Revlon's Wonder Lift).

a hair report '84

modern shift in the way we look at hair now: not in terms of season, but in terms of style of life, time of life, priorities, freedom of movement. Hair today must stand up to the demands of the active woman—must move between practicality and delight . . . efficiency and something extra. When there's less time to spend on your looks, your self, more time needed for job and family, the key to making everything work is hair that requires less maintenance than ever before. . .

Most important: the cut. What works best: a length well above the shoulders . . . an exposed neck . . . a cut with style and line. Think less about styling tricks, more about versatility—a cut that has volume, that allows for more than one look. Some of the techniques top stylists are using to build in style plus ease:

- **"Texturizing" by cut—thinning and cutting away the weight that can drag hair down.**
- **"Texturizing" by color—using color to create the illusion of more volume, more hair.**
- **"Sectional layering"—fine layers on the sides, on one side, or on the undersection of hair. Precision cutting that adds interest, volume to what seems to be a blunt cut.**
- **"Bevelling"—shorter layers used especially at the back, at the neck, leaving sides and front longer, freer.**

Another plus: these cuts have real flexibility, bridge the gap from day to night *with ease.* Small embellishments make the difference: the lift of bangs . . . the pull of a side . . . the addition of texture to a section . . . the change of a part . . . the sweep off the face. The changes should be quick—if not, the cut doesn't work.

The news in haircolor: more than ever, it's determined by time—or the lack of it. There is a move to warmer, super-low-maintenance tones—cognac, ginger, cinnamon, plum. Shades that add depth, texture . . . chosen to work with, enhance a cut. Go for shine and condition—the "health" aspect of new coloring. Look for new formulations that require less time at the salon, let you make changes that last for an evening, a week, a few months. This is color that's almost as easy as a change of lipstick—the final stroke . . . the finish . . . the enhancer.

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Horoscope

By Maria Elise Crummere **January**

Your Capricorn profile: Happiness, to the Capricorn, is being organized. For those born under the ambitious sign of the goat, the systematic route is the best on the rocky road to the top. Their inborn confidence and discipline steer them towards professional prosperity, while their consideration for others classifies them among the best and dearest of friends

Capricorn DECEMBER 22–JANUARY 19

Take full advantage of January: with your authoritative ruler, Saturn, in powerhouse Scorpio, you're a big hitter who can't strike out at work or at love. Carefully lay plans for new projects in the period from the new moon on the 3rd until the full moon on the 18th. This is a most lucky period for you—no matter how demanding your schedule becomes, don't give up! You enjoy the great results of this championship season after the 20th.

Aquarius
JANUARY 20–FEBRUARY 18

Opportunity knocks and knocks at your door this month: your ruler, Uranus, is in the best possible company of attractive Venus and jubilant Jupiter. The result: new and brilliant ideas, charming friends, and luck with everything you do. The inventive sign of the water-bearer has two breakthroughs—in business on the 20th, and in love on the 26th.

Taurus
APRIL 20–MAY 20

The sign of the bull charges off on the 2nd and doesn't break stride until the 26th. You shouldn't slow down; there's much to be accomplished at work and in love. Go for broke on the 11th and 12th; then withdraw, reconsider on the 13th. On the 20th, give undivided attention to a partner. Holiday the last five days of the month—you owe it to yourself.

Pisces
FEBRUARY 19–MARCH 20

Just as the world is making New Year's resolutions, Pisces sets out to initiate personal changes of her own. The prompter: your ruler, Neptune, who is leaving Sagittarius, the thinker, and about to enter Capricorn, the doer. What's coming: a new sense of stability, organization, and the great security they bring. A nice change for the too-often idealistic Pisces. Also in your stars after the 26th: more money, more love, more fun!

Gemini
MAY 21–JUNE 21

"At last," you sigh; all the activities, the elements that make up *you* are in harmony. The only problem is the pace: until the 12th, things move too slowly for quick-witted Gemini. Then a speed-up on the 15th, when a demanding partner puts pressure on you, culminating in a small crisis on the 18th. This confrontation is good—it clears the air. The 20th and 27th are celebration days; you deserve high times and Champagne.

Aries
MARCH 21–APRIL 19

What excites an Aries: adventure—particularly of the professional kind. There's a bit of risky business from the 1st to the 11th, but shrewd Aries pulls through. After the 12th, the assertive sign of the ram is at work on a new plan—with a V.I.P. associate pulling the strings for you, you can't lose. On the 20th, someone makes an ideal suggestion—go with it and enjoy the benefits after the 26th.

Cancer
JUNE 22–JULY 22

January is make-your-move month for Cancer—luck and enthusiasm are in abundance. Those born under the sign of the crab should scurry after the big time—professionally and personally. Two brilliant days to assert yourself: the 12th and 20th. On the 21st and 22nd, put your energy into a business deal; use your vivid imagination to introduce innovations, improvements. *(Continued on page 104)*

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HOROSCOPE

(Continued from page 103)

Leo

JULY 23–AUGUST 22

Happy New Year—especially for lucky Leo. Charmer Venus in fiery Sagittarius from the 3rd to the 25th suits your vibrant personality just fine. The going is slow the first few days, but prepare to make a swift and dazzling move on the 12th. You get positive feedback on the 23rd, and not-so-positive on the 26th. But take heart: the 28th is a grand finale to a spectacular month.

Virgo

AUGUST 23–SEPTEMBER 22

With your adaptable ruler, Mercury, in retrograde the first twelve days, Virgo is best advised to avoid front-office frenzy at work and instead should become the brains behind the scenes. Privacy, of course, is very conducive to Virgo's professional success, and a fine time to prove it is on the 13th. Stunning business results come on the 18th and 20th. An old friend returns on the 29th—provide a warm, warm welcome.

Libra

SEPTEMBER 23–OCTOBER 23

With your passion-prone ruler, Venus, in volcanic Sagittarius from the 2nd to the 25th, Libra's life is almost too hot to handle. And you love it! The 2nd is an easy day to fall in love with an individual or a cause. Then, as luck is with you, take a financial chance on the 12th. Rekindle an old love at the full moon on the 18th, then treat yourself to something extra-special on the 26th.

Scorpio

OCTOBER 24–NOVEMBER 22

The opening month of the year is also a kind of premier for Scorpio, with your showing off of new ideas and activities that prove your star quality. The new moon on the 3rd triggers your ambitions; you set big plans in motion the 4th and 5th. Try to complete all ventures by the 12th, when Mars, your motivating ruler, comes "home" to your own dynamic sign. The rest of the month is advantageous for commitment—now's the time to sign on the dotted line.

Sagittarius

NOVEMBER 23–DECEMBER 21

The trick of getting the best from life this month is to aim for the heights—a natural for the sign of the archer, but especially so since you're under the influence of motivator Mars from the 1st to the 11th. More good "stars": your fortune-forging ruler, Jupiter, joins co-ruler Neptune, the dream maker, and a fantasy is realized on the 20th.

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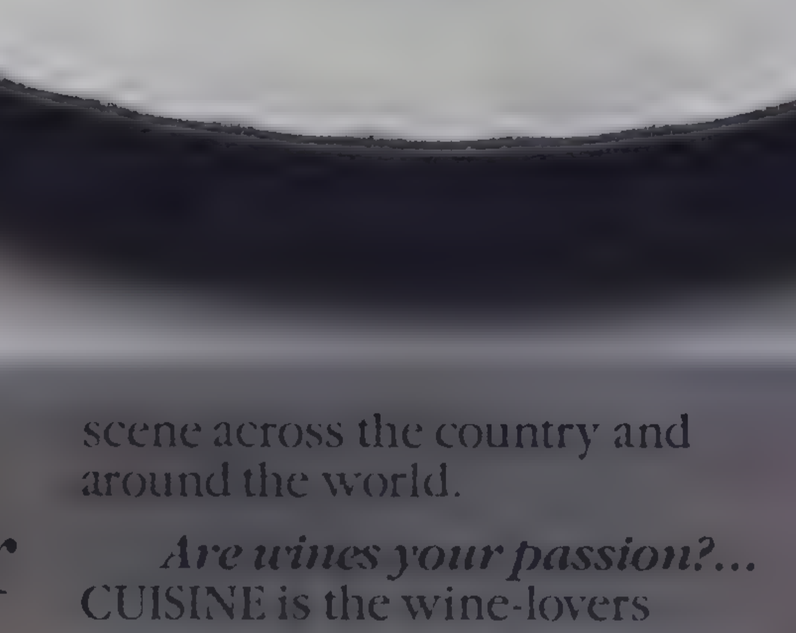

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improve

Here, salons that cater to the exacting needs of vital women

On the West Coast, many small beauty businesses flourish with a personal one-on-one approach, attracting clients from miles away. One such: Vera's Natural Beauty Retreat in the San Fernando Valley, where facials, natural-ingredient skin peels, and treatments for specific problems are offered, using Vera's own products, made in small amounts because they contain fruits, flowers, avocado oil, grains, and natural preservatives. Chris Evert Lloyd attributes her healthy complexion to Vera's skin-care regimen. Other regulars: Linda Grey, Alexis Smith, Katharine Ross, Kristy McNichol, Jamie Lee Curtis. Vera's products are exclusively used at two small but results-producing spas: The Oaks at Ojai and The Palms at Palm Springs, owned and run by Sheila Cluff, whose exercise programs are considered to be among the best on the West Coast.

A legendary beauty expert is Aida Grey who travels worldwide to find new ideas/ingredients/treatments—as well as talent—for her salon, across the street from the Beverly Wilshire Hotel; open 8:30 A.M. to 6:30 P.M., Monday through Saturday. Services include body massage, Shiatsu, acupressure, five types of facials, deep cleansing, exfoliation, saunas, skin bleaching (for brown spots), two types of waxing, makeup lessons, as well as hair care/color.

Other favorite L.A. grooming spots: Nance Mitchell—on North LaPeer Drive, Beverly Hills—where 60 percent of the customers are male, among them Tom Selleck. Nance's specialties include a sought-after whitening cream for discolored skin (a frequent California problem), a gentle-but-efficient vegetable-based exfoliator—plus a treatment cream for minimizing stretch marks.

Aida Thibiant on North Canon Drive is a very experienced facialist using her own excellent products, as well as the René Guinot products from Paris.

There are 2555 Merle Norman studios around the country, all offering free treatment advice and makeup lessons. The Showcase Store on Rodeo Drive is where new looks and products are frequently previewed and company experts are always in attendance.

Many people believe it's worth making the trip to Laguna Beach where the Swedish model Kerstin, ten years with Aida Grey, has become known for her advanced skin care with camomile steam facials, bioenzyme masks, collagen treatments, and body waxing.

West Coast hair salons to note: The Elie Salon de Beauté has a special computer process to eliminate haircolor mistakes, a large makeup department (separate sections for men and women) . . . the Maurice-José Salon, where José Eber looks after the looks of Goldie Hawn, Jamie Lee Curtis . . . Cassandre 2000, twenty-five miles from Los Angeles in Tarzana, is owned by the innovative Sebastian Company; there Geri Cusenza, international creative director, creates many new looks/cuts. There are a number of Sebastian Artistic Centers across the country; call toll-free (800) 424-7288 for the one nearest you.

In the Midwest, look for Horst & Friends in Minneapolis, an experienced hair salon . . . there, too, is the Face Factory, where colors and products are blended for individual requirements.

New York offers the newly expanded Gemayel Hair Design and Skin Care Salon at Seventieth and Broadway where a full range of services is available.

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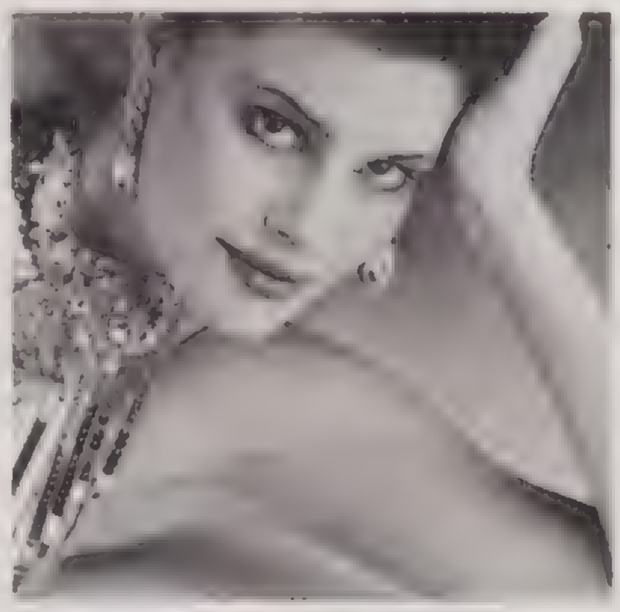

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active

Newest "blunt" cut... hair care after exercis... ..."sports styles"

"A blunt cut goes beyond fashion, it always works," says master of the blunt cut Louis Gignac of NYC's Louis Guy D', who cut the hair *above*. "A blunt cut breaks all the rules: It works with every hair texture, every face shape, every feature." But as for how to arrive at a style with your haircutter, Louis warns, "Never push one look on your hair stylist. Talk about what you both think is best, looks right. Ask questions, communicate. A magazine photo can help start the communication, give the stylist an idea of what you like."

PROTECTION

The most important beauty influence today: women's interest in fitness, resulting in a new hair-care direction, products that protect and keep up with active needs. To counter the effects of frequent washing/drying necessary to women who exercise regularly and to protect against the overexposure common to those who exercise outdoors, deep-conditioning treatments are a must. To try: 2 + 1 Interim (from Sebastian International) . . . Or Clairol's Condition Beauty Pack.

Swimming in chlorinated water is a particular concern to women who color their hair. Be sure to tell your colorist if you do as it can affect haircolor procedure. To rinse chlorine from your hair: try UltraSwim shampoo.

Setting a new standard: female athletes like high-jumper Wendy Markham and diver Jennifer Amber McClure . . . who demand performance from their bodies and their hair

ACTIVE HAIR

Vidal Sassoon has been appointed hair consultant to the summer Olympics. To meet the hair needs of participating athletes, Sassoon plans to open two salons in the L.A. Olympic Village. Preview: the two looks *above*. On high-jumper Wendy Markham, *above left*, hair is short in front to keep it out of the face, undercut at sides, back for volume, allowing hair to move—but not fall in her face—as she moves . . . For diver Jennifer Amber McClure, a cut that works in and out of water: graduated layers at back and sides minimize underwater tangling, undercutting adds definition.

specialization . . . *Salons meeting specific hair needs: the Rose Reti skin-care salon in NYC is opening a second floor to house stylist Imo, formerly of Giardino's; will feature a trichologist for special scalp problems . . . Parisian Bruno Dessange, known for his shorter "androgynous" looks, opened a NYC salon in November.*

Top photo DENIS PIEL

HOW TO HAVE YOUTHFUL EYES.

Advice from CLARINS on controlling the first signs of aging.

Preventative aging. It's the action you start *now* to keep a youthful face for as long as possible. Some of the youngest looking women in the world have already made CLARINS a leading treatment authority.

CLARINS has created a new era of professional products for the face, bust and body that help postpone the signs of premature aging. They are unique: practical solutions for real beauty concerns. They are efficient: contain the most effective and time-proven natural ingredients, like camomile, cucumber, fresh cell extracts and elastin. Serious and safe: CLARINS concentrates on skin beauty care alone, and is dermatologically tested, of course.

WHAT YOU SHOULD KNOW

A woman's most intriguing aspect—her eyes—is also her most betraying! Because the skin around the eye area is the most delicate of the entire face, it has a low resistance to fatigue, stress and external aggressions. As a result, circles, bags, and shadows may appear. Next stop: signs of premature aging such as wrinkles, puffiness and crows feet.

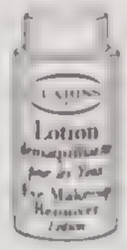
WHAT YOU SHOULD AVOID

1) Oils or heavy creams should never be applied. The skin in this area is mucous-tissue and actually "puffs-up" when products with high oil content are used. 2) Do not apply eye make-up directly onto the skin without a protective barrier. 3) Do not tug, rub or pull area during make-up application and removal.

WHAT YOU SHOULD DO

To diminish the effects of time, weather, pollution and fatigue, CLARINS suggests: 1) Use only non-greasy products near the eyes to prevent swelling and protect this delicate skin from make-up. 2) Minimize the appearance of lines by applying a light balm. 3) Reduce the risk of irritation by *gently* removing make-up.

Talk to your CLARINS Skin Specialist today or write for our educational guide: CLARINS, Dept. VO2D, 540 Madison Avenue, New York, New York 10022.

	ACTIONS	KEY INGREDIENTS
EYE CONTOUR GEL with Plant Extracts	• Helps reduce bags, circles and small lines. • Revitalizes the eyelids. • Soothes when wearing glasses or contact lenses. • Totally greaseless.	80% PLANT EXTRACTS: • Camomile, Cornflower (soothing) • Witch hazel (astringent) • Marigold (relaxing) • Mallow (stimulating)
EYE CONTOUR BALM with Plant Extracts	• Helps prevent aging marks around eyes. • Revitalizes and nourishes the epidermis. • Moisturizes, soothes and relaxes. • Non-greasy.	• Rose, Cornflower (soothing, softening) • Filatov tissue extract, amniotic liquid (revitalizing) • Biological extracts (revitaliz ing, helps avoid aging marks)
EYE MAKE-UP REMOVER LOTION with Plant Extracts 	• Removes eye make-up gently and thoroughly. • Helps strengthen lashes and makes them supple. • Respects the sensitivity of the eyes—has the same pH as a tear. • Relaxes and refreshes.	• Cornflower, Rose (softening, soothing) • Selected tensio-active elements (cleansing properties) • Protein derivative (helps strengthen lashes)

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PHOTOGRAPHS OF AN AGE

John Barrymore

Katharine Hepburn

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"Privacy, discretion, unstressed commitment—these were some of the things that made this [period] the heyday of portrait photography. Even those readers for whom one photograph was much like another must have been impressed subliminally by the fact that again and again and again what faced them on the page was a definitive likeness, a likeness never to be bettered, a work of art in its own right. Rodin, the man-mountain; Picabia, the practiced rascal; Matisse, the obsessed workman; Nijinsky, the nonpareil of the dance—all were caught once and for all in *Vanity Fair*.

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Your Well-Being

By Barbara Lang Stern

When you're smiling...you may be saying more than you realize

We've made some surprising discoveries about the power of facial expressions. When you smile or show fear, anger, surprise, sadness, or disgust, merely flexing the facial muscles in the manner used to express that emotion causes your involuntary nervous system to go through the corresponding changes in heart rate, skin temperature, electrical resistance usually associated with the emotion, and *causes you to experience the feeling your face is mimicking!*"

This news from Paul Ekman, Ph.D., professor of medical psychology at the University of California at San Francisco, is especially poignant for women, because women smile more than men. Our experience suggests this, and sociological studies prove it. But how should this observation be interpreted? A smile can reflect or disguise all kinds of feelings. "Why, I can smile, and murder while I smile," says a character in Shakespeare's *Henry VI*.

Dr. Ekman, a specialist in nonverbal behavior, suggested that smiling has many levels of effect. "Consider the appeasement smile. In dominance hierarchies among males, it's an important piece of behavior in cutting off aggression, gives a signal to the other person that 'I'm not going to fight.' But it's also very hard not to reciprocate a smile. So if I ask you for permission to do something and I smile, I not only indicate 'I'm not going to fight back if you disagree,' but I also increase the likelihood that you're going to smile at me, which decreases the likelihood that you're going to disapprove! The fact that you then do smile back means you actually start to *feel* good, which again decreases the likelihood that you're going to act in a negative way."

"Data suggest that at least some of the more frequent smiling of women may be attributed to appeasement and approval seeking," write authors Frieze, Parsons, Johnson, Ruble, and Zellman in their widely read text *Women And Sex Roles* (Norton). "Many women report having a stiff face [from] smiling at a social gathering at which they were not particularly happy. . . . Women are seen as deviant when they fail to smile." The authors suggest that smiling sometimes reflects attempts of women to gain power in indirect ways.

Dr. Ekman analyzed a different kind of situation and smile (so far he and his colleagues have distinguished about *seventeen kinds* of smiles): Driving in an area of congested merging traffic, a woman smiles and waves another woman driver ahead of her. She feels good about doing this, especially when the other driver waves and smiles, too.

"The woman who motioned the other driver ahead wasn't being subservient; her smile was both polite and a coordination smile," commented Dr. Ekman. "Partly, she felt good because she took pleasure in being able to coordinate, in the civility of the exchange. In addition, she felt good simply as a result of the smiling movement of her face. Finally, the smiling response of the other driver reinforced the first woman's pleasure by enabling her to feel the happy sensations the other driver was feeling.

"You see, when we see someone else smiling, we *feel* a similar sensation," explained Dr. Ekman. He speculates that this transference of feeling is why advertising is often successful when it uses smiling models, and why theater audiences respond so emotionally to various feelings the actors portray.

Don't some people use false smiles manipulatively? "Unless you're a talented actor, you probably can't carry it off," said Dr. Ekman. "There are subtle differences between the muscle movements of a false smile and a genuine smile. We don't know yet whether a false smile will turn on your physiology the way a real one does."

In the face of statistical evidence that smiling a lot is associated with lower status and less power, some women have consciously limited the smiling they do. Suppose a woman thinks she would feel stronger or better smiling less? "She should smile less and see what happens," says Dr. Ekman. "Although I'm amazed at the value of smiling in terms of what it does for our social life, I wouldn't advocate that anyone smile if she didn't feel like it. Of course, you might occasionally soften a criticism with a smile, but that's quite different from trying to conceal a negative emotion by smiling."

This strategy of not smiling sometimes backfires. "Just as the presence of a smile can be ambiguous, so its absence is ambiguous, too," commented Dr. Ekman. "In the workplace right now, we're in such a period of transition in male-female relations that nobody really knows what the rules are." This gives women the chance to be themselves rather than copy a corporate male style, to exert a smiling influence when that feels comfortable. ▽

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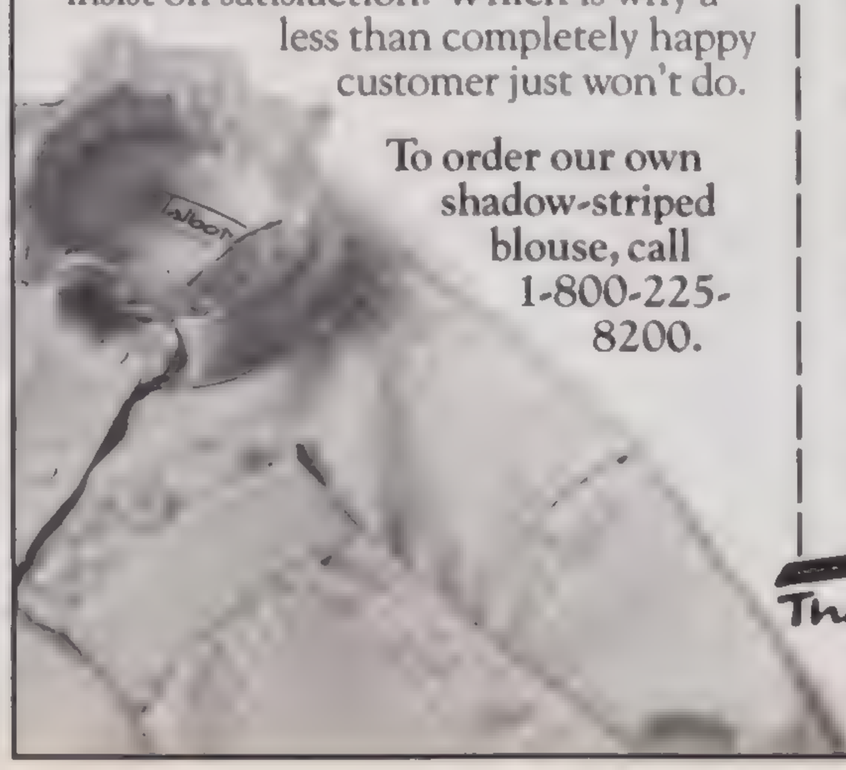

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The Talbots

ENTERTAINING

Inspired

Roses and firelight... designers who "paint" with flowers...fantasy desserts

By Sandi Britton

What could be cozier, on a cold winter evening, than dinner in front of a fireplace? But cozy doesn't have to mean informal—as in a casual Sunday-night supper by firelight.

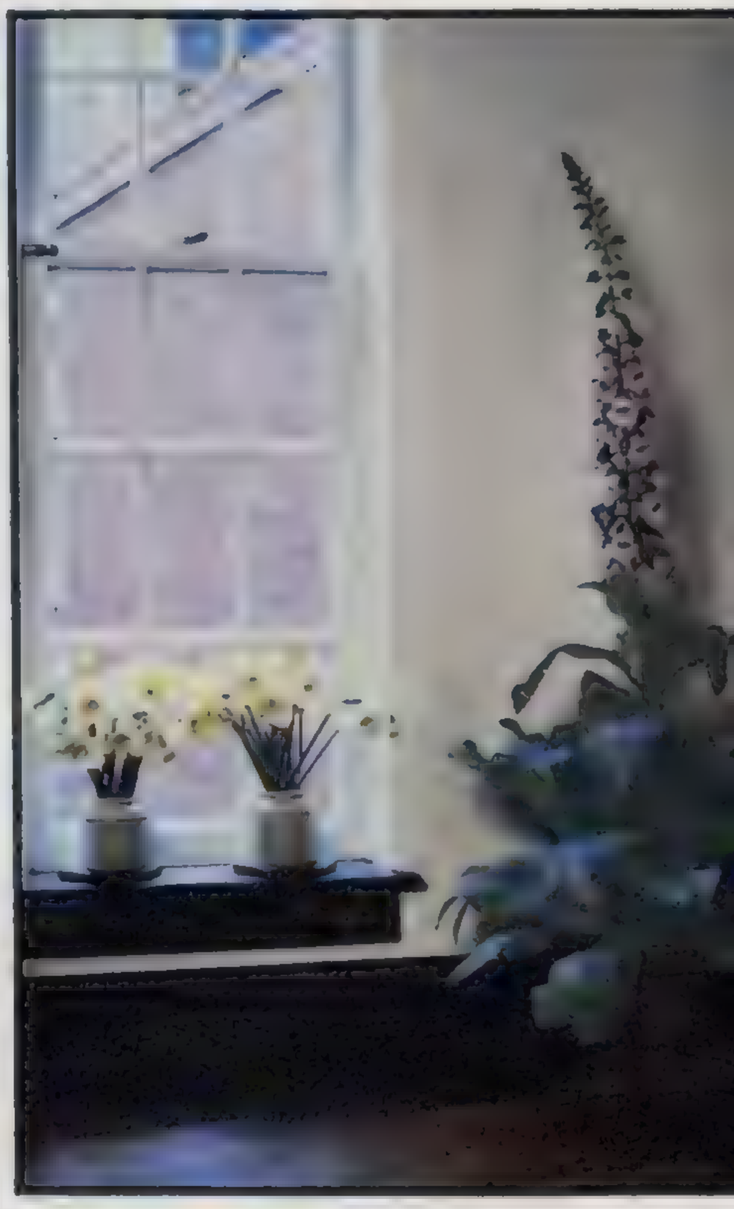
"Even a small dinner can be black tie if it's a special occasion," says *Mercedes Kellogg*, one of New York's most accomplished party givers, who loves moving intimate dinners out of her grand dining room and into the living room—beautiful, warm, and welcoming despite its generous size and lavish furnishings. The round table, *above*, is set for a dinner for four in celebration of the Kelloggs' wedding anniversary, with treasures from Mrs. Kellogg's mother-in-law: a glorious set of Meissen china strewn with full-blown painted pink roses ("I love using all of it at one dinner," says Mrs. Kellogg, "it's so wonderfully extravagant"), a "wedding" lace tablecloth, early American goblets, and fingerbowls. In the center of the table—a profusion of roses in a crystal vase, surrounded by more roses in bud vases.

ERIC KROLL

The menu for that evening: fresh asparagus vinaigrette for starters (a luxury at this time of the year), veal roast thinly sliced and served with angel-hair pasta sauced with morels cooked in butter, then Vacherin cheese with pears, and, for dessert, fresh raspberry mousse served with thin sugar cookies. The wine: "a very good red Bordeaux, because, even though it's a celebration, I don't like Champagne."

NEW ENTICEMENTS

Two delicious new send-fors (or send-tos if you are looking for gift ideas): a Pastagram—three pounds of fresh (then dried for twenty-four hours) pasta; one pound each of garlic and parsley linguine, spinach fettuccine, plain fettuccine in the Deluxe Pastagram. $11.95, plus $3 shipping, from Gourmet Bazaar, 214 S.E. 6th Avenue, Fort Lauderdale, FL 33301 ... "Death By Chocolate," not a reissued Agatha Christie mystery, but The Dessert Kitchen Ltd.'s latest chocolate extravaganza, a basket with double chocolate brownies, chocolate chocolate chip cookies, fabulous chocolate truffles, chocolate pound cake, chocolate croissants, exceptional chocolate coffee beans, very chocolately cocoa mix. $50 plus shipping, 721 West Wrightwood, Chicago IL 60614 ... Non-edible but equally wonderful: Kitchen Arts & Letters, a delightful new New York City bookstore and gallery totally devoted to kitchen literature and accouterments: new and out-of-print books, art, photos, old labels and menus, kitchen stationery, etc. For mail-order information: 1435 Lexington Ave., NYC 10128.



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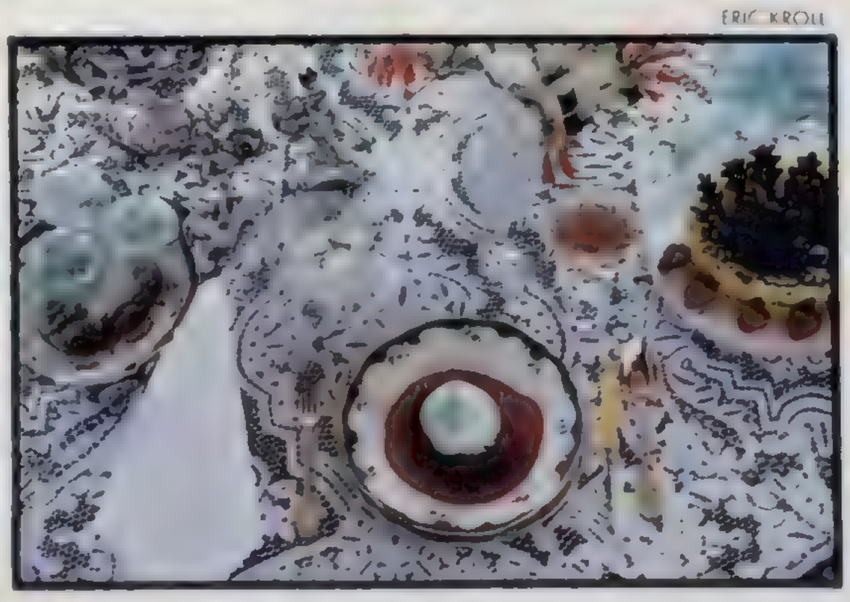

ERIC KROLL

Fabulous finales: ***left, Oeufs à la neige*** **under a swirl of caramel, in a "sea" of *crème anglaise*, created by New York's Glorious Food for *Mrs. Anastassio Fondaras. Above*: Blown-sugar apple, filled with tart-sweet lemon mousse, in the center of a rosy pool of raspberry sauce, a special-occasion dessert that ends another New York hostess's soirées with great panache.**

SUSAN WOOD

Flower designers "paint" with flowers, using our rooms as their canvases. Like interior designers, they show us how to make our homes look their best. More and more people are making use of these talented flower people—their ideas, their special sources—especially before parties.

When *Calvin and Alice Trillin* hosted a publishing party in their New York City townhouse (given by Trillin's publishers in honor of his latest book, *Third Helpings*), they called on the flower-design firm of Ann Lurie Berlin to give their house the natural look they love—as if the flowers came straight out of their summer garden in Nova Scotia.

Berlin worked with the Trillins' marvelous collection of American and Canadian quilts, echoing their prettiest colors in lavish flowering plants, and kept in mind the views from the living-room windows (see the ravishing foxglove, *above*). Even the Trillins' kitchen counter had flowers: pots of lilies of the valley.

Working with backgrounds, exterior as well as interior, is one tip from flower designers. Others:

- When deciding where to place flowers, consider eye levels: what people will see from different vantage points, when sitting, and when standing.
- When arranging flowers, think about the angles from which they will be seen—from all around (on a table) or from one side only (against a mantel).

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THE BEST OF Wines

What price perfection? Less than you think. Great buys from France, Spain, Portugal, Italy, U.S.A.

By Martin Gersh

One of the singular pleasures of contemporary life is finding, now and again, a true bargain—a fine-quality product whose price is significantly lower than you might normally expect it to be. In accordance with that concept, this column is entirely devoted to one category of such products: distinguished red table wines for under $10—and in numerous instances for far less. When I sought them out, I deliberately looked for the very same attributes that invariably characterize the finest expensive wines: complexity, good aging capacity, a harmonious balance among all their constituents, along with an overall beauty and memorableness of taste that would make me eager to buy and experience them soon again.

While most of the leading wine-producing countries are decently represented here, notice that Italy and Portugal hold positions of special importance. It is my strongest conviction that at the present time one can find in this desirable price stratum a greater number and variety of excellent red table wines from Italy than from anywhere else in the world. This is especially true of wines made from the Sangiovese grape, of which nine examples are included below. Additionally, there are three marvelous Barbarescos made in Piedmont from the extraordinary Nebbiolo grape—perhaps the second greatest source of fine inexpensive red wines, supplying us with Gattinara, Carema, Donnaz, Spanna, Nebbiolo d'Alba, and, in Lombardy, the Valtellina reds: Grumello, Inferno, Sassella, Sfursat, and Valgella. My omission of Piedmont's Barolo is intentional, since it is currently impossible to locate good ones for under $10.

The six imposing Portuguese wines reviewed here constitute an area of unique merit because only from Portugal, and nowhere else, can one any longer hope to obtain formidable, traditionally vinified red wines of considerable age for so little money.

In viewing the whole group of wines once again with ample satisfaction, I am fully confident that every bottle is genuinely worthy of being pondered and enjoyed in the company of other red wines that have already gained favor with you. Indeed, a substantial number of them are so outstanding that at half again the price they would still remain true bargains.

RECOMMENDATIONS

France

Château La Croix de Millorit 1979 An interesting and commendable wine from the Côtes-de-Bourg in Bordeaux that features a good, slightly tart boysenberry-like fruit element. Vintage rating: Excellent. Best drinking: for the next 3-4 years. Aeration: 40-50 minutes. $4.50-$5. (Note: As always, I urge you to give the most serious attention to my aeration instructions and to recork wines after aeration and between all pourings to prevent fading.)

Château Clauzet 1979 Somber but hardly ponderous, marked by nice, subtle fruitiness, this is an agreeably graceful, small-bodied Cru Bourgeois from Saint-Estèphe. Vintage rating: Excellent. Best drinking: for the next 3-4 years. Aeration: 45 minutes-1 hour. $7-$8.

Gigondas 1978, Cuvée du Président (La Cave des Vignerons de Gigondas) Bold, monumental, warm-blooded, with overwhelming fruit presence and a salty-sweet finish—a beautifully structured, wonderful Côtes-du-Rhône red. Vintage rating: Very Great. Best drinking: for the next 8-9 years. Aeration: 2¾-3 hours. $7.75-$8.50.

Portugal

Terras Altas 1978 (José María da Fonseca) From the Dão region, a small-bodied red wine with a pronounced cherry-like flavor component—extremely charming. Vintage rating: Good. Best drinking: for the next 3-4 years. Aeration: 10-15 minutes. $2.50-$3.50.

Serra Reserva 1976 (J. Serra & Sons) Piquant, with good fruit concentration—a gentle and very pleasant Dão of modest size that nevertheless shows some real backbone. Vintage rating: Good. Best drinking: for the next 5-7 years. Aeration: 1¾-2 hours. $3.50-$4.

Dom Teodósio Reserva 1972 (Caves Dom Teodósio) A splendid and complex wine of impressive scale with fine fruit density and a smooth, velvety texture. Vintage rating: Good. Best drinking: for the next 4-5 years. Aeration: 35-45 minutes. $5-$5.50.

Romeira Garrafeira 1970 (Caves Velhas) Courtly and understated, exhibiting black currant fruitiness and generous body—thoroughly first-class. Vintage rating: Very Good. Best drinking: for the next 5-6 years. Aeration: 1¼-1½ hours. $5.50-$6.

Periquita 1970 (José Maria da Fonseca) Expansive and luscious, very well-integrated, of moderate-to-large size—an uncommonly good wine that cannot fail to please. Vintage rating: Very Good. Best drinking: for the next 4-5 years. Aeration: 40-50 minutes. $6.50-$7.

Garrafeira 1961 (Carvalho, Ribeiro & Ferreira) Truly distinguished—just now at its peak, soft-spoken, with high taste tonality and substantial body, this bottle is a living testament to old-style winemaking at its best. Vintage rating: Good. Best drinking: for the next 2-3 years. Aeration: 10-20 minutes. $7-$8.

U.S.A.

Simi Zinfandel 1981 Saucy and playful, highly animated, moderate-to-large-bodied, with a vivid, slightly sweet, rather tangy fruit presence hinting of red raspberries—a wine of many virtues from Alexander Valley, California. Vintage rating: Very Good. Best drinking: for the next 5-6 years. Aeration: 1½-2 hours. $5.50-$6.25.

The Wine Cellars of Ernest and Julio Gallo Cabernet Sauvignon 1978 Produced from grapes grown in Sonoma County, California, this Cabernet is Ernest and Julio Gallo's first vintage wine ever. Opulently fruity and delicious, cohesive, smooth-textured, with ample body and an engaging sweet finish, it is a very impressive effort, indeed. Vintage rating: Very Good. Best drinking: for the next 8-9 years. Aeration: 2-2¼ hours. $8-$9.

Chateau Esperanza Chancellor Noir 1980. From the shores of Cayuga Lake in New York State, an exceptionally likable and satisfying wine with reserved though somewhat spicy fruitiness as well as a faintly sweet finish. Vintage rating: Good. Best drinking: for the next 3-4 years. Aeration: 1¾-2 hours. $4.50-$5.

Chateau Esperanza Chancellor Noir 1979 Praiseworthy and very handsome, a sturdy wine of pleasant size with laudable fruit concentration. These Chateau Esperanza Chancellor Noirs disclose that Dana Keeler is an accomplished winemaker capable of creating provocative, unusual, inexpensive, and stylish red table wines in New York State. Vintage rating: Very Good. Best drinking: for the next 5-6 years. Aeration: 2¾-3 hours. $4.50-$5.

Spain

Gran Coronas Reserva 1977 (Torres) This estimable and gracious moderate-to-large-bodied wine made from 55 percent Cabernet Sauvignon and 45 percent Ull de Llebre grapes possesses restrained fruitiness with a decidedly astringent flavor component. Vintage rating: Good. Best drinking: for the next 5-7 years. Aeration: 1¾-2 hours. $6-$7.

Olarra Reserva 1975 (Bodegas Olarra) Lovely—a fine bottle from the Rioja region marked by high taste tonality, generous size, and really pretty red plum fruitiness. Vintage rating: Good. Best drinking: for the next 4-5 years. Aeration: 45 minutes-1¼ hours. $6-$7.

Cerro Añon 1975 (Bodegas Olarra) Sumptuous and full-bodied, firmly structured, stylistically resembling a Côtes-du-Rhône red—a suave and sophisticated Rioja. Vintage rating: Good. Best drinking: for the next 6-7 years. Aeration: 1½-1¾ hours. $6-$7.

Italy

Montepulciano d'Abruzzo 1981 (Fattoria Bruno Nicodemi) Delightfully vivacious, this is a genial, full-bodied wine of high tonality that should hold your interest from the first to the last taste. Vintage rating: Good. Best drinking: for the next 4-5 years. Aeration: 1½-1¾ hours. $3.75-$4.50.

Chianti Classico 1980 (San Felice) Truly meritorious—a well-made Chianti of medium size with a fine red cherry-like taste element highlighted by an attractive sweet finish. Vintage rating: Fair. Best drinking: for the next 6-7 years. Aeration: 2-2½ hours. $4-$4.50.

(Continued on page 118)

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RED-WINE BARGAINS

(Continued from page 116)

Vino Nobile di Montepulciano 1979 (Poderi Boscarelli) A wonderful Tuscan wine characterized by dense prune-like fruitiness, big body, and velvety texture. Vintage rating: Excellent. Best drinking: for the next 6-7 years. Aeration: 2-2½ hours. $7.75-$8.50.

Barbaresco 1979, Vigna Pajé (Alfredo & Giovanni Roagna) Polished, seductive, and glamorous—a Piedmontese red wine of imposing size, with good fruit concentration enhanced by the merest suggestion of spiciness. Vintage rating: Very Good. Best drinking: for the next 7-8 years. Aeration: 1¾-2 hours. $7.50-$8.50.

Barbaresco 1979, Vigneto Santo Stefano (Azienda Agricola Cantine del Castello di Neive) Robust, full of personality and zing—a titanic, first-quality Barbaresco with the richest fruit presence imaginable. Vintage rating: Very Good. Best drinking: for the next 5-6 years. Aeration: 50 minutes-1 hour. $8.25-$9.

Chianti Classico Riserva 1978 (Castello di San Polo in Rosso) This is a gorgeous, moderate-to-large-bodied wine of considerable finesse whose abundant fruitiness is reminiscent of ripe plums. Vintage rating: Excellent. Best drinking: for the next 9-10 years. Aeration: 3¼-3¾ hours. $6.50-$7.25.

Valpolicella 1978 (Quintarelli Giuseppe) A divertimento of rather light body, nicely fruity, graceful, gay, and charming—but with sufficient complexity to sustain your interest. Vintage rating: Excellent. Best drinking: for the next 2-3 years. Aeration: 20-30 minutes. $6-$6.50.

Chianti Classico Riserva 1978 (Nozzole) Superb—impeccably structured, pungently fruity, graced by an exceptionally long-lasting second taste, this is a youthful, large-scaled red table wine offering many years of fine drinking ahead. Vintage rating: Excellent. Best drinking: for the next 11-13 years. Aeration: 4¼-4½ hours. $6-$7.

Barbaresco 1978, Vigna Pajé (Alfredo & Giovanni Roagna) Mysterious, elegant, very beautiful—a highly superior wine of great stature exhibiting good body, middle tonality, and dense black currant fruitiness. Vintage rating: Very Great. Best drinking: for the next 5-6 years. Aeration: 1-1½ hours. $8.25-$9.

Vino Nobile di Montepulciano 1978 (Poderi Boscarelli) Huge, meditative, Bordeaux-like in style, revealing splendid fruit concentration and exceptional refinement in every aspect—a patrician wine. Vintage rating: Good. Best drinking: for the next 7-8 years. Aeration: 2¾-3 hours. $7.50-$8.

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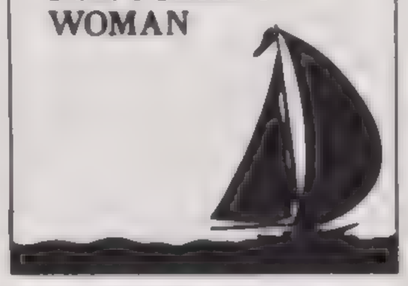

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Timely!

No-hands clock…color by the day…twelve-hour china…room for music, art

By Barbara Plumb

Sign of the ''time'' ... ''Orbichron'' (short for Orbiting-Digital-Chronometer), by Jason Fisher, has no moving parts, tells time with light-emitting diodes: yellow for hour, red for minutes, blinking seconds, and a mesmerizing flash that sweeps around the ''face'' at a rate of sixty cycles per second. About 10" x 11"; in anodized aluminum, oak. $250; Accents & Images, NYC.

Adopting the philosophy "If you can't hide it, flaunt it," Robert Bray of Bray-Schaible Design Inc. covered fourteen stereo speakers in black wool, linked them with piano hinges to form one long screen, the backdrop for his living room (above); the music system is 2800 amps, "close to that of a disco," Bob said. Sloping picture ledge, right, holding Ellsworth Kelly lithographs, based on one Frank Lloyd Wright designed for a never-built museum, allows easy changes of artwork. Stainless steel divider (left) reflects a built-in white seating "L" with white canvas covers.

DINING "ON THE HOUSE"

"The plates tell the story of my house in Limoges in the seventeenth century," said Jean-Charles de Castelbajac of china he created. The twelve dinner plates depict the hours from morning until evening; blue predominates ("twelve different blues of the day"). Made by Reynaud in Limoges, distributed by Baccarat. *Left*: Jean-Charles's dining table in Paris; *above*, the "10 o'clock in the morning" plate.

To vary the visual pace of the usually static calendar, American graphics designer Moshe Elimelech created "Shades of '84. Each month is marked by a bright strip that you pull down one notch per day to create an ever-varying pattern of color. Contrasting triangles accent national holidays. About fifteen inches wide, total length about forty inches. Calendar has stick-on tape for easy wall hanging. $20. The Museum of Modern Art, NYC.

EFFECTS

When graceful architectural details are lacking, painted screens can add character to a room. Predrag Djordjeciv, a Yugoslav-born artist, uses techniques derived from Japanese and Chinese screens to create panels to fit specific environments. *Right*: Screen with oil, lacquer, and gold powder on wood; 8′ x 16′, $8000. (717) 587-0070.

the Omnivore

Speaking out against food snobbisms—white wine monotony, "trendy" salads, over-sauced pasta, the snubbing of iceberg lettuce…cheers for a terrific new Italian restaurant

By Barbara Kafka

I have come to feel that I have a secret vice; I prefer red wine. I am paranoid about much of the white wine that has climbed into an undeserved prominence on the wings of increased customer demand. Most white wine served at endless receptions, bars, and restaurants, anonymously, by the glass, is undrinkable, acidic. I have gone back to asking for a Scotch and soda—which has no more alcohol or calories—or a vodka watered by lots of ice. The real problem comes with the menu. The better and the more *au courant* the menu, the more impossible it is to find anything to eat with a good red Burgundy, Bordeaux, Piemontese, or California wine. If I am very lucky, there will be a steak for the retrograde 'fifties customer that I have willie-nillie become. If, at least, restaurants were able to maintain cheeses in good condition, I could have my red with that. Alas, the small demand and the legal requirements to keep cheese refrigerated make cheese almost unavailable in restaurants.

I am not alone with my vice. Almost all the serious food people I know prefer to drink red wine. I say it is time for us to come out of the closet and to be properly served in restaurants. Inventive food is not incompatible with red wine.

While I am ventilating irritations and prejudices, I might as well confess an unAmerican loathing for pasta salad. I enjoy Chinese cold noodles and cold Japanese Udon as much as the next person; but most of the bastard slimy cooked Italian pastas dished up with bits and ends of vegetables and ham or shrimp swimming in oily vinaigrette or mayonnaise are inedible and tasteless. There is such a thing as adapting foods beyond their natural limitations.

On the other hand, we have, seemingly unreasoningly, thrown out iceberg lettuce. I often read reviews annihilating restaurants for using this crisp and crunchy lettuce in their salads. In winter this is often a good partial solution. Endives are very expensive. Romaine can be dark green and leathery. Boston lettuce is often limp at this time. Watercress helps but doesn't have body and is very peppery. A combination that does not exclude iceberg may work best.

Indeed, in seasons when lovely delicate lettuce is available, it does seem a shame not to use it—if it goes with the food and salad dressing being served. We certainly shouldn't eliminate iceberg from Mexican restaurants. At home, there are still days when I love the old Schrafft's salad of a wedge of iceberg slathered with a rich and creamy Russian dressing. Auntie Yuan, an elegant new Chinese restaurant in New York City, has just done a duck salad with iceberg lettuce. So let us not high-hat iceberg lettuce but use it where it is good and proper.

The snobbery of salads has come a long way. I remember when the French used to come here and turn up their noses at American restaurants because they often served the salad first. Today, it is hard to escape from a French restaurant without some kind of *salade gastronomique* containing a plethora of expensive ingredients. The California version has become a few elegant young leaves with goat cheese. Sitting at a gastronomic competition for young chefs the other day, I became amused by the trendiness of ingredients that were being used, and I decided to invent a salad with every gastronomic cliché. After I started, I confided my game to the other judges and they entered into it with glee. The salad would have a base of radicchio and dressing made with raspberry vinegar. The toppings would include goat cheese, macadamia nuts, and kiwi slices. Extra ingredients such as breast of quail and wild mushrooms are *ad lib.*

I have another set of cranks connected with pasta. We seem to drown our pastas in sauce. Good pasta should have a flavor of its own and should be lightly coated with sauce, not masked. If the dish doesn't have enough flavor, the answer isn't to add more sauce but to increase the intensity of the sauce perhaps with more reduction or with heightened seasoning—another clove of garlic, a smidgen of salt, some red pepper flakes or chopped fresh herbs.

Also, when they come waving a peppermill and grated cheese at you, don't automatically say yes. The kitchen should season the food properly and cheese does not belong on every sort of pasta. It almost never belongs on linguine with white clam sauce. If you are making a cheese-oriented pasta at home, such as fettucine with only butter, salt, black pepper, and cheese, don't sprinkle the cheese out of one of those red-and-green-decorated bottles from the supermarket. Buy a good, aged piece of Parmesan and grate right on to the steaming pasta at the last minute. You are replacing sawdust with flavor.

I guess I am getting more old-fashioned, what with iceberg lettuce and all-green salads and Scotch and soda. Another way that this shows up is my enthusiasm for Richard Sax's *Old-Fashioned Desserts* (Irena Chalmers Cookbooks, $6.95). His Creamy Rice Pudding will take anybody back to the happiest dreams of childhood (recipe, page 128).

Café Domel is the most recent of Alfredo Viazzi's restaurant clutch in Manhattan's West Village. Here he serves cakes and *tramezzini* (Italian white-bread sandwiches stacked on espresso and liquor bars in Rome and Venice) in the afternoon and full-bodied Italian dinners in the evening. The rooms are small and charming in this old private house. Piled one above the other and decorated in provincial small prints, they are linked by a narrow staircase that also leads to the clothing boutique of actress Jane White, Alfredo's wife. As well as eating the food in the restaurant, you can make some of it at home with the recipes from Alfredo's new book, *Alfredo Viazzi's Cucina e Nostalgia* (Random House).

A tableful of tempting dishes—typical of the luscious afternoon treats and full-bodied Italian dinners served at Alfredo Viazzi's new Cafe Domel in New York's West Village: *(clockwise from lower right) tramezzini* (little sandwiches with a variety of fillings and different flavored mayonnaises); chicken in a rich ratatouille sauce; *buccellato*—zesty lemon buttermilk cake; creme Courvoisier—*zabaglione* variation; ripe figs stuffed with fragrant goat cheese.

PETH BAPTISTE

You might also want to think about making your own *tramezzini.* Essential is a good mayonnaise that can be varied with flavored mustards, green peppercorns, garlic, fresh herbs, anchovy paste, puréed Gorgonzola or other flights of fancy. Alfredo combines tuna and sardines with a garlic mayonnaise, chicken with a paprika-mustard mayonnaise, and hard-boiled egg and hearts of artichoke with a green-peppercorn-mustard mayonnaise. Think of these as a light meal *(Continued on page 128)*

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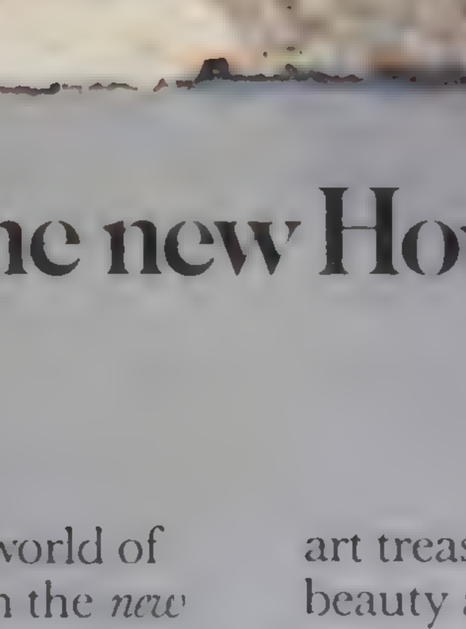

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OMNIVORE RECIPES

(Continued from page 122)

before theater or opera.

Making the mayonnaise is easy enough these days with power whisks and food processors. Don't use a blender; it won't incorporate enough oil into the mayonnaise. An electric mixer won't pick up the little bit of egg yolk you start with. One egg yolk should be combined—as per machine instructions—with one-half teaspoon salt, one-half teaspoon dry mustard (unless you are flavoring with a mustard), one-half cup olive oil and either a tablespoon of lemon juice or a tablespoon of vinegar, depending on what kind of flavoring you are using. This should give you enough mayonnaise to bind the ingredients for twelve *tramezzini* each made from a halved slice of bread.

CREAMY RICE PUDDING
six to eight servings

⅓ cup currants
3 tablespoons brandy (optional)
1 cup long-grain white rice
1½ cups milk
½ cup sugar
Pinch salt

Vanilla Custard Sauce
(Crème Anglaise):
2 cups milk
6 egg yolks
⅓ cup sugar
1 teaspoon pure vanilla extract
1 cup heavy cream,
whipped until not quite stiff

Soak the currants in brandy (if you're using it) for at least 30 minutes.

Blanch rice in boiling water for 2 minutes, then drain and rinse under cold water. Bring milk to boil with sugar and salt. Add rice, stir, and simmer over very low heat, covered, until rice is quite tender, about 30 to 35 minutes. Transfer to a bowl and cool.

To make the vanilla custard sauce, bring milk to a boil in heavy-bottomed saucepan. Meanwhile, whisk egg yolks and sugar in mixing bowl until combined. Dribble in hot milk very gradually, whisking constantly. Return mixture to the saucepan and stir constantly with wooden spoon over low heat. After about 6 minutes, custard will thicken enough to coat back of a spoon evenly. Do not allow it to boil. Strain into rice, stir in vanilla and soaked currants, and cool mixture.

Fold in whipped cream gently just before serving.

© by Richard Sax. Published by Irena Chalmers Cookbooks, Inc. 1983

YOUNG PULLET WITH EGGPLANTS (Pollastrina e Melenzane)
six servings

2 small young broilers (4 pounds total)
2 medium eggplants
2 tablespoons sea salt
1 cup olive oil
1 whole clove garlic, peeled and crushed
Salt, freshly ground black pepper to taste
1 cup dry white wine
1 pound fresh ripe tomatoes
1 pound pancetta or bacon, finely chopped
Chicken consommé, if necessary
1½ teaspoons finely chopped Italian parsley

Cut each chicken into 4 pieces. Set aside. Wash eggplants and dice into small cubes without peeling. Sprinkle with sea salt and place in a colander for 1 hour to drain off bitter moisture. Dry chicken well.

Heat ⅓ cup of oil in casserole. Sauté garlic until brown, then discard. Place pieces of chicken in hot oil. Fry evenly until golden brown. Sprinkle with salt and black pepper to taste. Drain off most of the oil, then add wine and cook, uncovered, over a medium flame until wine evaporates—about 10 minutes.

Chop tomatoes coarsely and add to casserole. Add pancetta or bacon. Taste for seasoning; cook 20 minutes, uncovered, moistening with 1 to 2 tablespoons chicken consommé, if necessary. Let simmer.

Heat remaining ⅔ cup oil in another pan. Fry eggplant cubes over high flame about 10 minutes, tossing. Shower with black pepper, parsley. Drain off most of oil. Gently stir eggplant into casserole, mixing with chicken. Cook an additional 5 minutes. Serve very hot.

Note: If you can find them, use the long, slim light-purple eggplants from southern Italy (like the recipe) that Alfredo Viazzi uses. They are like classic Chinese eggplants, and are finer in texture than the large ones from our supermarkets. While Alfredo suggests a white Corvo di Salaparuta be served with this dish, I, true to my tastes, would serve a good and elegant red Chianti or a gutsy and authoritative Barbera.—B.K.

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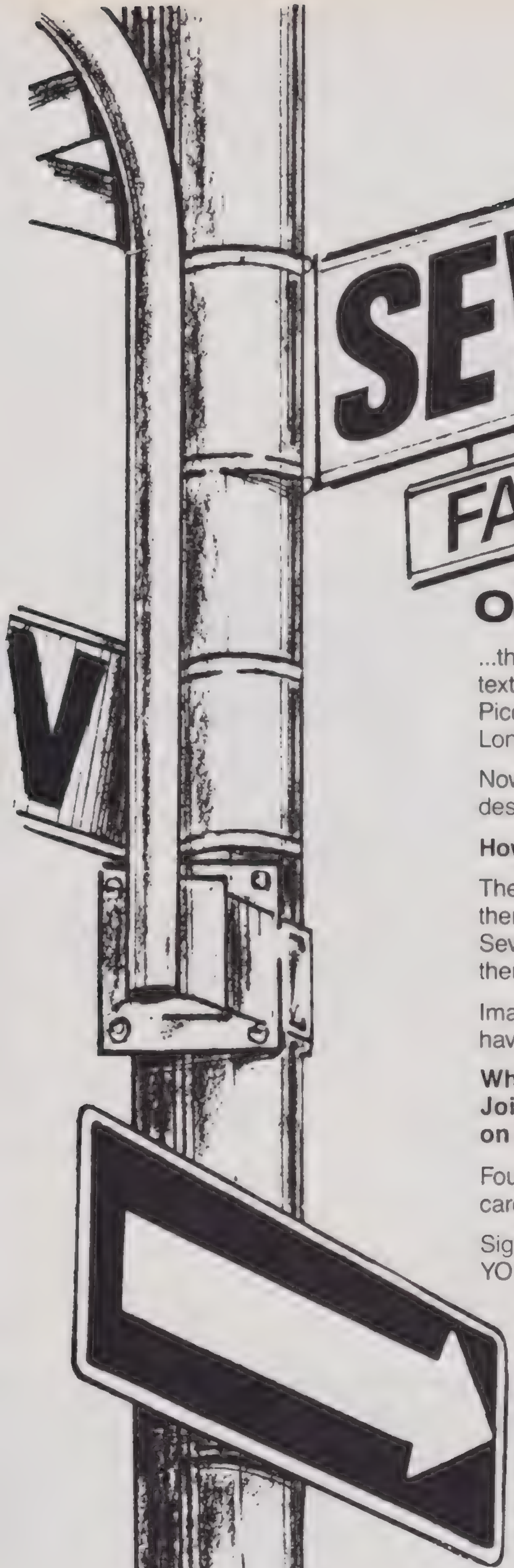

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Travel Now

Passage to India... Puerto Rico's secret coast...new dazzle on the Danube

By Richard Alleman

THE WEST COAST OF INDIA AND ITS NEIGHBOR ISLANDS ARE THE EXOTIC TARGETS OF SALÉN LINDBLAD CRUISING'S NEW "PASSAGE TO MALABAR" EXPEDITIONS. Offering an ultra-comfortable way to experience India, these nineteen-day cruises aboard the compact M.S. *Lindblad Polaris* will retrace the routes of ancient traders. Two departures are set: February 16 and March 1. The first sails from Bombay, makes stops at Goa, Mangalore, Laccadive Islands, Cochin (its beach and fishing nets pictured, *above*), Trivandrum, Sri Lanka, and Madras. The second does the itinerary in reverse order. Accompanying each tour: India authority Lady Penelope Betjeman. Prices range from $2860 to $6000—depending on shipboard rooms—and do not include U.S.-India air fare. For information, see travel agent or call (212) 751-2300.

Regine's latest hit

In Coconut Grove—Miami's charming village within the city—a new surge of international glamour—with last month's opening of the posh Grand Bay Hotel. The first hotel in the U.S. to be a full-fledged member of the luxurious Italy-based Cigahotels chain, the Grand Bay also boasts the world's newest Regine's nightclub. For more on the Grand Bay, see page 138.

NŌ NEWS *In Tokyo, a new National Theater has just been dedicated to the preservation and performance of the ancient Japanese art of Nō. Predating the more popular and livelier Kabuki, Nō drama is an extremely static, yet highly intense theatrical form—created on a tiny stage by masked actors backed by seated musicians and chorus. The new Nō theater is in the Sendagaya district of Tokyo; consult local what's-on guides for specific performance information.*

For an offbeat Caribbean holiday, consider Puerto Rico's rarely traveled West Coast. Best base: the hill-sprawling Hilton International in the city of Mayagüez. At the hotel: tennis, pool, lush gardens. Beyond the hotel: fishing villages, beaches to explore. Surprise: a four-day/three-night stay at the Hilton Mayagüez now costs a low $91.50 per person sharing a double room.

The time for Rio . . . now! One-week tours from both Varig and Pan Am begin at an astoundingly low $693—including hotel, breakfasts, flights, sight-seeing. See page 138

SKI REPORT In southern Vermont, the newly installed Sports Center at Stratton Mountain offers exercise alternatives—Olympic-length pool, Nautilus equipment, fitness classes, racquetball courts—for bad-weather days, also gives non-skiers a place to play. Meanwhile, a new inn/condo complex will debut next season at central Vermont's mammoth Killington ski area. Called "Sunrise," the new village will be built mid-mountain—promising lift-less first ski runs.

The new Danube

Beginning March 31, romantic one-week Danube cruises aboard the newly built "Danube Princess," right. Sailing out of Passau, West Germany, the West German-registered "Princess" will put in at river ports in Austria, Czechoslovakia, Hungary—with full-day/full-night stays planned for Budapest and Vienna. Cost—$810-$1255, depending on season and cabin—includes meals, transfers from and to the Munich airport; air fare between the U.S. and Germany is additional; departures are set through October 27. See travel agent or page 138.

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A Spanish spectacular: Seville's Plaza de España

The Spain Rush

SUDDENLY, EVERYBODY'S GOING TO SPAIN —FOR PICASSO TREASURES, MOORISH PALACES, MEDIEVAL SPLENDORS. . . AND HEADY NEW FREEDOM

BY OLIVIER BERNIER

A proper king descended from Louis XIV, an amiable and welcoming people, a new heady atmosphere of freedom—these are some of the attractions of post-Franco Spain. It is no wonder that, for seasoned travelers, it is suddenly *the* place to rediscover in Europe.

Sober and extravagant, lush and refined, Spain, at the end of the twentieth century, remains many countries in one. As you go from Catalonia to Castile and on to Andalusia, the language, the architecture, the landscape, the cuisine all change; even the people look noticeably different. Happily, there is something to please every taste: choose your area, and you can see the noblest of Gothic cathedrals, a palace fit for Scheherazade, or one of the world's greatest museums. Indeed, the charms of Spain are endless; and if, as usual, the sun shines brightly, the fountains sparkle, and the perfume of orange blossoms wafts across a cloister, you know you have reached at least one species of earthly paradise.

BARCELONA: a palace for Picasso

Animated, yet orderly, Barcelona is a city made for people: they stroll, shop, or sit on the Ramblas—the wide tree-shaded boulevards that lead from the grand Plaza de Cataluña to the sea; they crowd in the tiny medieval streets around the Cathedral; they eat and drink for hours in the many small restaurants that serve some of the best seafood anywhere; and, always, they talk. These days, conversations are likely to be in Catalan, their own language which was discouraged by Franco; and their exuberance makes up for the long years in which they were forced to speak Spanish. Finally, they stay up late: no one here would dream of dining before nine-thirty.

Curiously enough, although it has always been a busy, bustling port, Barcelona has developed thoroughly idiosyncratic styles of art and architecture. Up on the hill of Montjuich, the Museum of Catalan Art is rich in admirable Romanesque and Gothic frescoes painted with an intensity and a simplicity that make them startlingly modern. At their best, with their bright colors and stark figures, they communicate a raw, powerful emotion: it is no wonder that both Picasso and Miró were fascinated by them. One can do a lot worse, in fact, than to follow up a visit to the museum with a jump across the centuries: halfway down the hill, the Joan Miró Foundation displays works by that most modern of Catalan masters in a massive concrete building designed in 1974 by his friend Josep Lluis Sert. Here, twelfth-century saints are replaced by twentieth-century abstractions—but the two have much in common: *(Continued on page 134)*

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THE SPAIN RUSH

(Continued from page 132)

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Having seen the work of one modern master, the next stop should obviously be the Picasso Museum. Once again, the contrast is striking: the work of that iconoclastic genius is displayed in a perfectly restored Gothic palace complete with sun-dappled courtyard and stone staircase. Here, the past and present blend beautifully; and Picasso's most daring works fit in quite naturally with the austere Catalan style of the building. It seems particularly appropriate that Picasso's forty-four variations on the theme of Velázquez's "Las Meninas" should be gathered here.

The museums of Barcelona form only one of the city's many attractions. Long walks will enable you to see the others. All around the Picasso Museum, for instance, the Barrio Gótico is an enchanting maze of narrow, winding streets bordered by medieval palaces whose façades are often adorned with Gothic reliefs; these might depict anything from fights between knights and dragons, to grimacing gargoyles, sometimes with human heads. Then, too, the Cathedral, behind a rather uninspiring exterior, offers a majestic, tall, awe-inspiring interior supported by a forest of stone pillars and bordered by some twenty-nine side chapels adorned with painted, sculpted altarpieces. The choir is lined with flamboyant Gothic stalls sculpted with coats of arms. After the Cathedral, a visit to the Sagrada Familia, Gaudí's unfinished many-towered church (begun in the 1880s and still being worked on), provides variety and contrast—as do his wavy apartment buildings and the twisting, turning ornaments of the city's innumerable Art Nouveau houses.

MADRID: heavy splendor

Where Barcelona is amiable and eccentric, Madrid is dignified: it is, after all, an artificial capital created by Philip II. There is much to see, starting, perhaps, with the salons of the Ritz or the Palace, the two grand hotels where the best traditions of pre-World War I luxury live on. From there, a visit to the Royal Palace is a good next step.

In Madrid: Picasso's "Guernica"—welcomed to Spain by his daughter Paloma

Barcelona high: Gaudí's spires

In this immense eighteenth-century building, surprise after surprise awaits the visitor: there are admirable Tiepolo ceilings, Goya portraits, and tapestries of extraordinary quality, along with an extravagant stucco room in the Chinese style (quite hideous) plus fascinating apartments. The grand dining room, in particular, looks like a cross between a bank and a railroad station and is the perfect example of the Victorians' love for heavy splendor.

There are two superb Goya portraits of Charles IV and his Queen María Luisa at the Royal Palace, but the glory of Madrid is the Prado. That huge and immensely rich museum gathers the best of Bosch and Titian, Velázquez and Goya. A full day is hardly enough to see its collections. Meanwhile, Madrid's most in-the-news work of art resides just up the hill from the Prado in a separate museum—the Casón del Buen Retiro. The work: Picasso's "Guernica"—now in Spain after its long stay at the Museum of Modern Art in New York City.

There could be no more appropriate setting for "Guernica" than post-Franco Spain; and because the painting is placed in a very large room, it is now possible for the viewer to back away until the whole dynamic composition can be seen at once, with all the spatial tensions that underline the drama of the subject. At the same time, a whole new understanding of the work is provided by the series of preliminary studies displayed in the first gallery: we see the eloquent horse's head become rigid with terror, the woman's face preparing to utter her shriek of anguish, even the eyes of the figures changing shape rapidly as they become ever more expressive.

Among Madrid's many churches, convents, and small museums, one of the most striking is the Convent of the Incarnation, built in 1611 by Queen Margaret of Austria. More a palace than a religious house, it harbors a large collection of seventeenth-century paintings but is *(Continued on page 136)*

PIERRE PERRIN GAMMA LIAISON

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Hungarian women have always been famous for their beautiful complexions and knowledge about skin care. Empress Elizabeth of Austria, the most regal beauty of her time, had Hungarian beauty experts supply her with cosmetics and a special mineral water from Budapest, at regular intervals.

Since water forms about 70-80% of the weight of the human skin cells, the quality of it is vitally important. It should contain sodium, potassium and magnesium chloride. Consequently not all of the so-called "mineral waters" are equally beneficial for the human skin. The special mineral water Ilona of Hungary imports from her native Budapest contains much of the same vital minerals which make up healthy human skin cells. It is used to formulate all of Ilona of Hungary skin treatment products.

With more American women (and men) interested in learning how to correctly care for their complexions, the name of Ilona of Hungary is rapidly dominating the American beauty scene. She came to the United States many years ago, bringing with her irreplaceable knowledge and experience in skin care. Madame Ilona, with her ivory-like, flawless complexion, is her own best advertising. Her reputation is due partly to the uniquely successful skin care treatments and the cosmetics she prepares from her European formulas made with this special, natural mineral-rich artesian water she imports from her native country. The revolutionary idea which Ilona of Hungary introduced a decade ago in the United States, has been proven to be one of the most beneficial steps in skin care.

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Climate is also an important factor in Madame Ilona's skin care program. She does not believe in "all-purpose" cosmetics and is the only skin expert in America who takes into consideration the country's varying climatic conditions. She added: "If you move from a humid climate like New York to dry Arizona, your garden and lawn require different care. You will also have to change your skin care rituals."

Accordingly, when inquiries are mailed to Madame Ilona, a convenient chart showing the average humidity percentage of that particular area is sent. This enables the client to choose the proper and most effective products from her comprehensive skin care line. They are all manufactured in America and carry a money-back guarantee.

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For a truly professional skin care treatment, you must visit one of Ilona of Hungary's world renowned salons. There, highly skilled aestheticians, personally trained by Madame Ilona, will make your visit a memorable and gratifying experience. Her unique treatments, such as the Budapest Cocktail, the Quail Egg Mask or the Bulls Blood Treatment are the results of the newest scientific research in skin care and are available exclusively at Madame Ilona's institutes.

She believes that with her precise instructions and treatments, everyone can and will enjoy healthy, well-balanced, trouble free skin. For this purpose, she has written a booklet, "*Skin Care Regimen*", to outline her system for those who live far from her institutes.

People with dry skin, wrinkles, oily skin, blemishes and other skin problems have at long last found help and relief by following Ilona's unique skin care methods. Letters pour in daily with requests for her cosmetics and praises about the results. Here are just a few excerpts from the many hundreds on file:

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SEBASTIAN

THE SPAIN RUSH

(Continued from page 134)

perhaps most remarkable for its hall of relics where, in an almost surrealistic disorder, one can see endless body parts of obscure saints along with an ampul full of the blood of St. Pantaleón, which, like that of San Gennaro in Naples, liquefies once a year.

In a completely different mood, the Church of San Antonio de la Florida was frescoed by Goya in 1798; there, under the guise of religious painting, Goya presents a lively spectacle of the streets of eighteenth-century Madrid, with their beggars, prostitutes, flower girls, and passersby. After that, a short visit to the Carriage Museum, the small building at the very bottom of the Palace park, provides a look at the splendors of Madrid's past. From 1700 to the First World War, the Spanish court indulged its taste for sumptuous carriages—gilded, painted, decorated in every way—and many of these vehicles are here.

A perfection of proportion: the Alhambra in Granada

GRANADA: the magic kingdom

Splendors of a very different kind greet us a little farther south in Granada. There, the Spain of the Moors survives—and nowhere more than in that most fantastic of palaces, the Alhambra. Girt with massive red walls, this blend of fortress and pleasure palace crowns two tall hills so that, at every window, a panorama of the city and surrounding plains stretches before us. There are complicated gardens in the Generalife—the park across from the Alhambra—where water dances in fountains and lingers in reflecting pools bordered with roses. Carefully trimmed bushes isolate the visitor in a series of secluded yet open outdoor salons.

It is easy to imagine the luxury-loving Moorish kings of Granada taking their ease here as musicians played and storytellers recited; but it is on the other hill that the greatest wonder is to be found. There, rambling, apparently haphazard pavilions are gathered around two great courtyards—the Patio de los Arrayanes with its oblong reflecting pool and the Patio de los Leones with its round fountain and carved lions. Nothing could be more refreshing than the sight of sunlit water surrounded by shady, open galleries; nothing could be grander or more thrillingly exotic than the rooms

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opening onto them. Fretted archways, carved cedarwood cupolas, walls decorated with multicolored abstract motifs framing calligraphic mottoes from the Koran, blue and green tiles—everything we see belongs to a magical past as do the ceilings exploded into polychrome stucco stalactites.

Grotto, palace, and treasure trove, the Alhambra takes us back to the most beauty-aware civilization Spain ever produced.

SEVILLE: North Africa north

Seville offers another look at Moorish Spain. In the quarter known as Santa Cruz in the old town, whitewashed walls, wrought-iron balconies, and lush tropical flowers remind one of North Africa. Close by, the Alcazar, yet another former Moorish palace, intensifies the fantasy. Less interesting architecturally than the Alhambra, the Alcazar amply redeems itself by the charms of its multiple gardens where the fountains were carefully preserved when the Catholic King Charles V added an extravagant Mannerist decor of stone, stucco, and water in the sixteenth century.

In spite of (or perhaps because of) its Moorish past, Seville became intensely Catholic. During Holy Week, the streets are filled with extravagant processions accompanying brocaded, bejeweled images of the Virgin; and, indeed, Zurbarán, Seville's greatest painter, was the most religious of men. His work, both at the Museum of Fine Arts and in the Cathedral, breathes all the fervor of a passionate soul and all the coolness of an artist who understood the magic of emptiness.

Fullness, by contrast, is the keynote in Seville's huge, richly adorned cathedral. A mixture of late Gothic and Renaissance styles, it is, above all, a covered plaza in which paintings, sculpture, and gold ornaments provide the perfect decor for the faithful. It also offers unexpected entertainments. During the week of Corpus Christi, for instance, a choir of boys dressed in red-velvet eighteenth-century costumes performs minuets while singing (off-key) what sounds astonishingly like a Rossini opera—all under the benevolent eye of the Cardinal-Archbishop. Go on to see the Flamenco dancers, drink some of the sherry produced outside the city, and you will feel part of all the lush pageantry that is, even in the late twentieth century, the essence of Spain. ▽

Medieval Barcelona: the Gothic Quarter's Plaza del Rey

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Luxe! Up in the Sky!

FLYING THE WORLD'S ULTIMATE AIRLINE

BY DENA KAYE

From the following clues, guess where I am: Beluga caviar, Taittinger Champagne in fluted glasses, double-ply cashmere blankets, a marble-and-brass sink, linen hand towels, burgundy leather chairs, Spode china, a cassette player for everyone . . . and I have just had my hair curled.

I am flying from Los Angeles to New York on Regent Air—the newborn airline whose logo looks like the insignia of the Queen of England. And rightfully so: Regent Air promises the royal treatment. Not too much to ask for the $1620 a one-way ticket costs—more than two and one-half times the regular first-class fare.

The cosseting begins right on the ground. Included in the flight price is a limousine for each passenger at both ends of the trip. I arrived at the airport at 8:45 in the morning for a 9:30 departure—but there was no need to be there early because all you do is walk right on the plane. There are no tickets, no boarding passes, no luggage tags, no maddening crowds. You don't even leave from the conventional Los Angeles airport but from a nearby terminal.

Regent Air has taken a 727 aircraft for 120 passengers and revamped it to serve a maximum of thirty-five. (Regent says they don't like to book more than twenty-five however.) The aircraft's three sections are nothing *remotely* like the first, business, or economy classes of ordinary aircraft. For openers, the dividers are acrylic panels that look like etched glass. The forward, no-smoking cabin feels like a cozy den. It has nine big burgundy swivel chairs—tufted and pleated for extra cushiness—and leather drums that serve as footrests and tables.

The center section has a full-service bar, a few chairs, and a white-leather love seat. The bar also functions as the most discreet galley I've ever seen. Smoking is permitted. The rear of the plane resembles a posh train. There are four private compartments with four royal-blue velours seats, two facing each other; TVs on either side above your head; curtains for extra privacy. The last of the transcontinental big spenders can buy the whole compartment for $4320 and have it made into a queen-sized bed.

A few minutes into the flight, after the hot towels, after the choice of magazines (no plastic covers), after the pilot announces that "the sky is no longer the limit and we'll prove it to you today," after you've received your leather-bound in-flight entertainment book that offers ten movies, regular stereo channels, plus personal stereo sets and sixty cassettes—the purser asks if you'd like the services of the cosmetologist or secretary.

On Regent Air, the flight attendants do more than serve food and drink. First of all, they all wear black tie. And their backgrounds are rather unusual. The food and beverage specialist worked for years on a yacht; another was a model; and the cosmetologist had her own beauty shop until she answered an ad in the paper for an "in-flight hairdresser." Now she does manicures, hairstyling, and trims (no shampoos) aloft.

The secretary will take dictation, type letters on a quiet electronic typewriter (the typing stand is brass), and make copies. By

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this month, Regent will have the first airborne stock-quotation machine—plus telephones that can be brought to your compartment or to your chair. The phone in the sky costs an extra $7.50 for the first three minutes. You pay for calls with a telephone credit card.

The phones had not been installed when I was on board, so I busied myself with the food. Super-chef Wolfgang Puck (of Spago and Chinois on Main fame in Los Angeles) consults on all the eats. Soon after takeoff, a buffet appeared on the bar: a tin of Beluga encased in a ring of ice filled with red roses; smoked salmon, sliced sirloin with many sauces, and cold lobster. (I might have preferred a sublime Danish at that hour.)

Black-tie boarding: Regent Air flight crew

Before the main meal, the purser, whose philosophy is to treat each passenger as if she were a guest in his home, tells you the specialties. I sat at a table in the bar, with 100 percent linen napery, Baccarat-like glassware in every size, Kirk-Steiff silver, a red rose in my napkin. I chose creamy oyster stew over the consommé, a warm scallop salad, and medallions of veal accompanied by a trio of Chinese peas, French string beans, baby carrots. (Other choices were salmon *en croûté* and rack of lamb.) The wine? A Jordan Cabernet Sauvignon 1978. Breakfast people will be pleased Regent plans to include more traditional morning fare. What Wolfgang could do with a waffle!

About ninety minutes before landing, the cosmetologist was ready to do my hair. Covered in a burgundy cape, I sat in the barber chair as she worked on my long locks with a curling iron. Later, when she came to my seat with some juice, she studied my hairdo and proceeded to fix a few wayward curls. With a hairdresser and a secretary on board, can a masseur be far behind?

We landed in Newark at the Butler Aviation terminal (for private planes). There, an old-fashioned trolley—specially made with an all-wood interior and clanging bell—ferried us to awaiting limousines. By the time I got to the car, the luggage was already in the trunk. A traveler's bliss.

My wine-red limo had lilies in a vase, Scotch and vodka in decanters, a TV, and a sunroof. In spite of the continuing luxury on the ground, the closer I got to home, the more plebeian my thoughts became. I found myself wondering if there was any orange juice in my refrigerator. ▽

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Brief Encounters

A FEW WORDS' WORTH FROM SOME SIGNIFICANT BOOKS OF THE MONTH

Tirra Lirra by the River *by Australian novelist Jessica Anderson (Penguin)*

It is wonderful to be able to stop smiling. I feel that ever since setting foot in Australia I have been smiling, and saying, 'Thank you' and 'So kind'. I have one rather contemptible characteristic. In fact, I have many. But never mind the others now. The one I am talking about is my tendency to be a bit of a toady. Whenever I am in an insecure position, that is what happens. I massage the smile from my face by pressing the flesh with my fingertips, over and over again, as I used to do when I had that face-lift, all those years ago. I long more than ever for that hot bath, but am too tired to move. I am troubled, too, by guilt, because I was irritable with Jack Cust, who was so kind. I shut my eyes, and when, after a few minutes, I open them again, I find myself looking through the glass on to a miniature landscape of mountains and valleys with a tiny castle, weird and ruined, set on one slope.

That is what I was looking for. But it is not richly green, as it used to be in the queer drenched golden light after the January rains, when these distortions in the cheap thick glass gave me my first intimation of a country as beautiful as those in my childhood books. I would kneel on a chair by this window; and after finding the required angle of vision, such as I found just now by accident, I would keep very still, afraid to move lest I lose it. I was deeply engrossed by those miniature landscapes, green, wet, romantic, with silver serpentine rivulets, and flashing lakes, and castles moulded out of any old stick or stone. I believe they enchanted me. Kneeling on that chair, I was scarcely present at all. My other landscape had absorbed me. And later, when I was mad about poetry, and I read *The Idylls of the King* and *The Lady of Shallot,* and so on and so forth, I already had my Camelot. I no longer looked through the glass. I no longer needed to. In fact, to do so would have broken rather than sustained the spell, because that landscape had become a region of my mind, where infinite expansion was possible, and where no obtrusion, such as the discomfort of knees imprinted by the cane of a chair, or a magpie alighting on the grass and shattering the miniature scale, could prevent the emergence of Sir Lancelot.

Places in the World a Woman Could Walk, *short stories by Janet Kauffman (Knopf). From "My Mother Has Me Surrounded"*

"If all of my loved ones were drowning," she says to me, to the me that is no one, visit her sometime and sit on her glassed-in porch or step off her back steps and walk to the lighthouse. They know each other from high school, and they write to each other—they never call; they write long typed paragraphs. "News," my mother says when she tears the envelope open.

"and I had the strength to save one—I'd save Ruth."

"You could save two," I say. But I know I am going under.

"I said if I could save *one.* Ruth is the luckiest woman I know. She'd be saved."

Ruth owns a beach house on Cape May. She doesn't farm. My mother says we will

My mother favors lucky people, and that is a clear injustice she sets down before me as my special treat. "The lucky ones live, my darling. They have nothing to say about it, and they don't try."

"Am I lucky?"

"You may be. You're lucky to be a girl. Men are really unlucky; they have a hard time just living. Especially the powerful. They don't know what to do with the world, except run it." ▽

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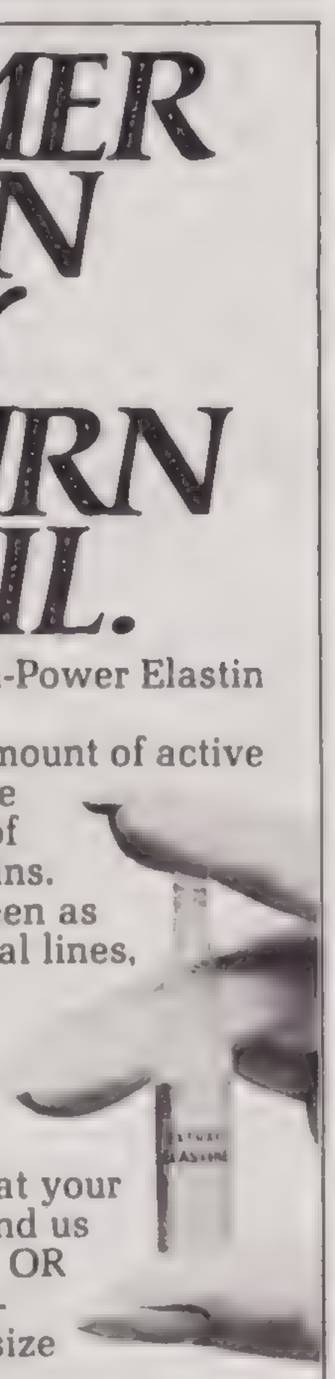

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Women & Cars

By Lillian Borgeson

You're driving alone—expert tips on protecting yourself from crime

There's a red light at the intersection ahead. A woman driver slows with the rush-hour traffic, then hits the brake and stops as two youngsters move into the street directly in front of her car. And suddenly . . . it's a nightmare of shattering glass, and confusion. Did she hit one of those kids?

No. She has been robbed, her purse taken by young thieves operating with professional precision. Two or three of them do what's necessary to stop the car. The others run alongside the slowing stream of traffic, ready to throw something that will demolish the right front passenger window and grab her handbag. The hit is over in seconds.

"They'll pass you up if they don't see a purse on the passenger seat in easy grabbing distance," says Sergeant Jeff Bertrand of the Los Angeles Police Department. "So put your purse on the floor under the seat, in the trunk, anywhere out of sight."

Sometimes, it's that easy to protect your belongings and yourself from attack. Of course, you try to avoid lonely roads and dark-alley shortcuts. You don't pick up hitchhikers. You park close to your destination and choose parking lots and garages with twenty-four-hour traffic and attendants. When you leave the car, you roll up the windows and lock the doors. You come back with keys in hand. You check the back seat and look under the car before you get in, and you carry a palm-sized flashlight in darkness. "It all becomes second nature," says Mary Schnack, head of the car safety program for the Los Angeles Commission on Assault Against Women.

But sometimes it's not that easy. Crime Prevention Officer Gary Adams of Morris Township in New Jersey puts it like this: "Nobody really expects to be a victim—not me, not anyone. There's always a moment or two of shock, of 'freeze time.' You shorten it when your response is almost a reflex because you've gone over in your mind how you'd respond in specific circumstances." So consider these situations:

You're driving alone and up ahead someone tries to flag you down. It looks like an emergency. Should you stop and try to help?

"Don't jeopardize yourself by stopping," says Officer Wilma Jackson of the New York Police Department. "Instead, drive past to the nearest phone, call the police and report the apparent emergency."

The engine conks out and you pull over. Like it or not, you're stopped. What now?

Lock the doors, roll up the windows, turn on your blinkers, and wait for a uniformed officer in the familiar marked patrol car. If you have a civilian band (CB) radio, recommended by the NYPD because it gives you outside contact with the law in an emergency, use it now to call the police; and *don't* open up for anyone else who may come.

Crime prevention experts recommend also that you use a reflectorized sign that says PLEASE CALL POLICE; when thieves see it in your rear window, they should assume the law has already been called and stay away. You can get such a sign from the Los Angeles Commission on Assault Against Women, P.O. Box 48903, Los Angeles CA 90048; send $4 plus a self-addressed envelope with 37¢ postage.

You go out to the parking lot and note that in the next slot there's a car with the door open. A man you never saw before looks almost as though he's waiting for you.

Don't go to your car. Just keep walking until you're clearer about the man's intentions; if you have *any* reason to think you're the target, run. Make noise. Call attention to yourself. And don't yell "Help!" Yell "Fire!" " 'Help' brings out the apathy in people. 'Fire' brings them running," says Officer Adams. "Everyone wants to see a fire."

You're driving alone at night and suspect that the man in the car behind you is following you. He may even try to force you off the road.

Don't go home and don't get out of your car. Try to outrun the man, and never mind the speed limit. Breaking it may bring you what you want—a policeman. Head for a police station, a fire station, an all-night restaurant, an open gas station. Yell and make noise as you get out of your car.

You get in your car and suddenly you're hammerlocked from behind—proof that a really determined attacker can get in and conceal himself even when you take all the right precautions. The man in the back seat pulls a knife and makes you drive.

This is a dangerous situation. Risks are justified. Stay alert for the first instant when you can sideswipe a car or drive onto a sidewalk or lawn, horn blasting, without jeopardizing other lives.

Does it take courage? Quick wits? Yes. But, what's at stake here isn't just a purse. It's your life. ▽

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VOGUE'S View

Style: menswear-based or very much a woman's... fashion-city shopping... new-jewelry art

ARMANI, WITH MUSCLE

Giorgio Armani, taking bows: At a time of men's-style influences in women's dressing, his spring/summer collections fully go for a menswear premise. Armani, who first designed women's clothing because women were buying what he made for men. . .

GIORGIO ARMANI, FOR SPRING, MAKES THE MENSWEAR TAILORING FOR WHICH HE'S KNOWN BEST. A FINE LINE EXISTS BETWEEN ALMOST-ANDROGYNOUS AND ATTRACTIVELY MANNISH CLOTHES. THIS SEASON, IT'S AN IMPORTANT DIFFERENCE. . .

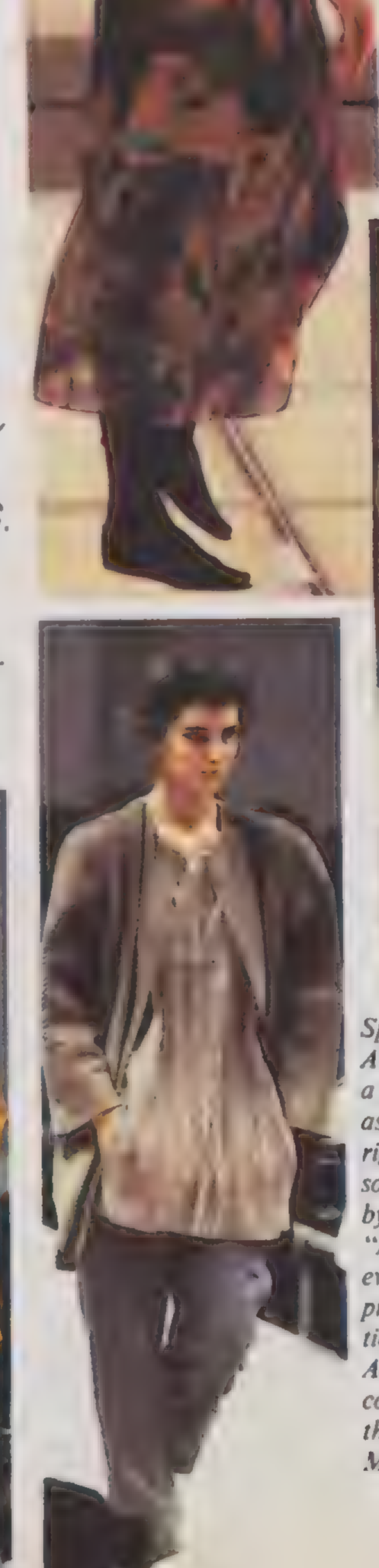
ne after another, the models came down the runway: hands in their pockets, walking a bit more rapidly—as a woman does in flat shoes. Clean-cut hair, no excesses of accessories or makeup. Here was real tailoring—pants, coats, jackets—put, quite simply, on attractive, modern women. Giorgio Armani, in effect, doing what he does best. "Everybody found the Armani they once loved," he said.

That means, in large part, menswear.

As designers play with the notion of translating for women the sense—and ease—inherent in men's clothes, results seem to vary from cartoon-like costumings to philosophical discussion to simply broader shoulder lines. Armani's interpretation for spring: uncontrived clothes, all with a clearly consistent design idea—oversized jackets, slouchy coats with pants, trousers with the straight clean lines of a man's pants, suits that qualify as "suits" only by the peaceful coexistence of their unmatched textures.

The translation to a woman's style? Says Armani, "It means removing a certain type of rigidity that can come through in men's clothing, softening it through the texture and weight of the fabric." A broader shoulder may become rounded, the big suede coat comes in paper thinness (and is layered over nothing but pants and a white silk muffler). Bulk is removed, colors mute to pale greys; the new narrow jacket shape buttons offside for a deliberately softened, slouchy effect. When a man's tie goes on, it's knotted low—there more for charm than for seriousness.

(Continued on page 146)



CLAUS OHM, sketch by JANE KLEINMAN

Spring/summer, the style of Armani: Above center, roomy trousers, a coat—in suede—as easygoing as a chenille bathrobe; above right, his new jacket shape—tailoring softened, made a bit slouchy, by draping at the waist. "Menswear" dressing, above left, even for nighttime: striped shirt, printed chiffon skirt; the man's tie is a handkerchief weight. Armani's imprint, far left: easy, collarless—a jacket at Erreuno; the jacket shape rounded, left, in Mario Valentino's textured suedes.

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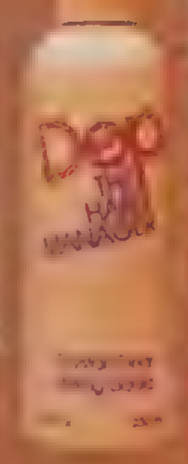

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view

AMERICA, THE FASHIONABLE

("View" continued from page 144)

Menswear dressing appeals to women, believes Armani, because of its "very real and practical sense," and even the seeming ease of his clothes runway presentation is a carefully negotiated reflection of that thinking. The name Armani, in Milan, does not imply simply a Giorgio Armani collection. As designer, too, for Mario Valentino and Erreuno, in one week of spring/summer collections, Armani sent some three-hundred total turnouts down the runways to make his point: on a runway, "casual" is a long way from happenstance.

Armani prefers, if possible, to finish a collection a week or two before its initial presentation (by the time he showed women's clothes for spring/summer, he'd already worked out men's fabrics for next fall), using the time to work with/refine the elements of a collection. For two years, in fact, feeling that he was starting to design less for a woman than for a runway, he did not hold formal showings of his women's Giorgio Armani line. For spring, working from a videotaped dress rehearsal done three days before the collection's opening, he added—mostly mannish—refinements: Flat shoes, across the board—shoes as flat as a white buck or, at night, grey-gold slip-ons. Any model who would not cut her hair—or slick it back—would not be in the show. He wanted a natural attitude—one that extended even to a woman's walk. These were ready-to-wear clothes, not couture: street clothes, albeit a street in a good neighborhood. Who walks like a ballerina down a city street?

And the models came out—to *bravissimo* from the audience. They came out, to great effect, in the slickly modern, grid-ceiling amphitheater of Armani's Via Borgonuovo palazzo, new home for Armani's design studio and apartment. The palazzo comes with a Tiepolo, an indoor swimming pool; the amphitheater was once a ballroom with Roman columns.

Armani—a perfectionist—redecorates his offices twice a year, to suit the style, spirit, and coloring of the season's collection.

Who, today, needs a ballroom?

What's fair is fair. Americans have discovered Yohji Yamamoto and talk about Comme des Garçons. The Japanese are intensifying their U.S. love affair.

Perhaps it's that a foreign culture is always more enticing than one's native one . . . but while Americans may know about zen, sushi and tofu, Japanese know NYC graffiti artists by name. At times, U.S. influences are so in evidence it's difficult to dig out what on the Japan scene is Japanese. Broadway's "Sophisticated Ladies" is being talked about as a Japanese event simply because it's being produced locally this winter. American passions extend, improbably, from an Ella Fitzgerald-Oscar Peterson concert to Julius Boros golf to UCLA—"UCLA" stamped anywhere on a piece of clothing. Sears, Roebuck and Co., this past year, grossed $28 million in Japan through catalogue sales—even though Seibu-Sears charges, with true entrepreneurial spirit, $8.50 simply for the catalogue.

IN JAPAN, MORE THAN EVER, U.S. STYLE IS A HIT. "DOWNTOWN" STYLE, TO BE SPECIFIC: YOUNG, GRITTY, OUTRAGEOUS. . .

What's newest in Japan? New York City style—not uptown but gritty New York: the look of SoHo, the East Village, the Bowery. When Seibu, one of Japan's top-four department stores, focused on SoHo for its main fall/winter store promotion, two thousand young Japanese spent 2000 yen each for a preview fashion show and sale. Among items offered: a Canal Street assortment of old radios, toasters, battered artifacts. Japanese model Sayoko opened the show in a lit-up shepherdess-type dress. Male models appeared rowing kayaks across the stage then reappeared in long dresses. Most of the clothes shown, though, were a bit tamer: wool jersey combinations—skirts with draping, tunic tops; some flamenco influences; some Japanese-like looks.

Featured American designers for store events: such knowns—and unknowns—as Norma Kamali, Catherine Hipp, Lester Hayatt, Ronald Jackson, and Diane Pernet. The store imported "Flashdance" dancers; auctioned a New York City yellow cab. The cab, of course, was a Checker. —GLORIA NODA, TOKYO

("View" continued on page 148)

Why settle for beer when you can have champagne?

Nowadays, it's hard enough to find a cashmere top — let alone a cashmere dress — for under $100. That's how rare and precious the fleece of the Kashmir goat is. But recent travels to the Orient led us to a cache of cashmere dresses — pure, two-ply sheaths of supple heft and legendary softness. Posthaste to the States they went, where we happily offer each one for the price of a single sweater. Our *Cashmere Dress* is unavailable in any store, except our own in Clifton, NJ, and carries a full money-back guarantee. Black, burgundy, camel, or grey. Sizes P,S,M,L; 43" long. Dry clean only. Style #125401.

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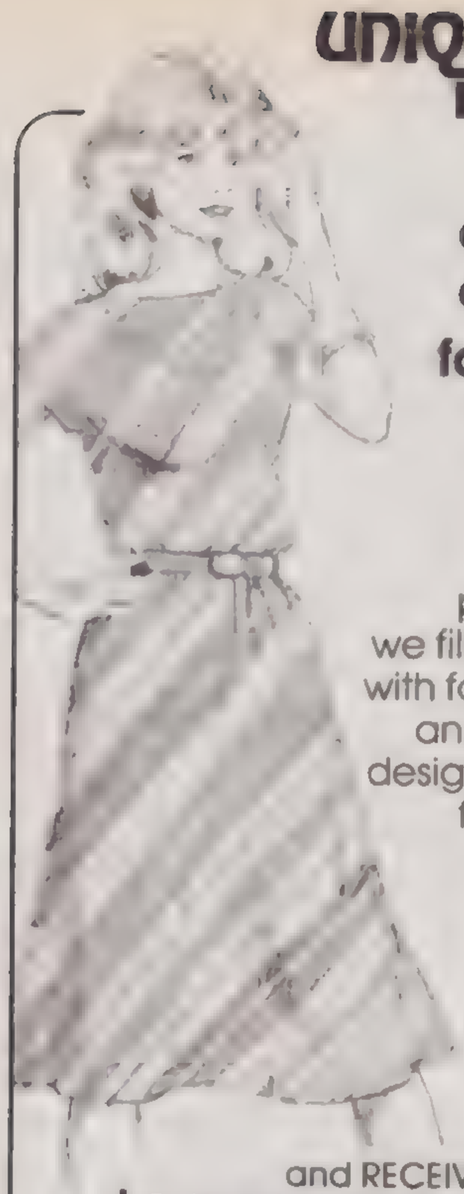

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view

Chef's dressing, updated

SALLY SCOVILLE—IN THE KITCHEN, WHERE *SHE* BELONGS. WHERE A "WORKING WOMAN'S" STYLE TAKES A NEW MEANING

Sally Scoville, left, dressed for guests at Le Cherche-Midi, her NYC restaurant: the blouse, a favorite Chloé; cape, far left, from Shamask. Above, for working: traditional French chef's clothes—narrowed by a tailor, plus high heels

Sally Scoville's workdays start at 7:30 A.M., talking with meat and produce purveyors; they end, some sixteen hours later, as the last guest pulls away from her table and "deceptively simple" Provencal-inspired food. In between: a constant juggling of deliveries, flowers, wines, menus, kitchen time, lunch and dinner service—the daily mechanics and theatrics that make the life of a restaurant owner and chef a job demanding "more than just cooking ability," Sally Scoville says. "It's also the stamina that's needed to be 'on.'" Clothes require enough ease of movement to allow for hoisting a stockpot, enough polish for greeting guests. "I've always dressed simply"—pieces mostly in black, white, or red: a grey jumpsuit with a broad red suede belt, a Claude Montana black turtleneck sweater-dress to wear on its own or over pants. A white chef's jacket (French versions are narrower fitting) goes over cropped-leg pants in the classic black-and-white check that connotes a head chef. For dining room, the jacket may or may not come off. High heels, though, are a constant: for her, they're the most comfortable shoes ("No one's going to be a masochist with the hours I have on my feet"), a way of dressing up—even a chef's restaurant-white uniform.

TRACKING THE FASHION CROWD

What do fashion pros buy when they shop? Three weeks of spring/summer European collections could almost be charted, this year, by shops' dwindling stock. At Milan's Prada, that meant a rush on hunting-style handbags, gloves, pumps, and English-style women's oxfords; at Memphis, bright men's ties. Buys in London—all for women: mufflers, fashionable men's boxer shorts and bathrobes from Jermyn Street, Demob's 'fifties sunglasses, Joseph Tricot's long lean knits, Katharine Hamnett clothes in any guise. Fashion-business women bought Azzedine knits in Paris, Scooter's rhinestone jewelry (in fifteen colors). At Free Lance: the best—inexpensive—suede sneakers around.

NOR E ESTRADA

("View" continued on page 150)

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view

Some of the best of Artwear, clockwise, top: Sachiko Uozumi's geometric faux-marble acrylic bangles . . . Yukihiro Shibata's fluid, sculptural metal cuff . . . and Robert Lee Morris' square brass bracelets, patinaed turquoise

Robert Lee Morris above perched by an Artwear exhibition case (a case whose design was based on those in the Egyptian wing of New York's Metropolitan Museum of Art). Alongside, some of his work: iconographic chains and belts of silver, brass, and rawhide, some draped on body-cast nudes—an Artwear trademark

ARTWEAR:

REDEFINING JEWELRY, WITH A MODERN STYLE

It started six years ago as a "hippie-ish" commune of artists dedicated to an innovative but not-yet-appreciated principle: the designing of jewelry that was to be viewed as art first, and worn as decoration second. Since that inauspicious beginning, Artwear, a tiny gallery/boutique now in New York City's SoHo, has ignited a revolution in thinking about accessories. As Robert Lee Morris, the founder of Artwear, explains, "The value of a piece no longer rests on the glamour of the stone, traditionally set, but on the concept, on what's behind the work intellectually." It's a new approach to jewelry that's spawned a host of imitators, worldwide. Designers and manufacturers flock to SoHo for inspiration; and galleries, shops, and museum shows devoted to "wearable art" seem to open weekly, somewhere in the world. But Artwear still reigns: the most influential, the "granddaddy" of them all.

Five of the six original artists, joined by two or three new colleagues each year, are featured in Artwear's three or four yearly shows. Each piece exhibited is an original work of art, "one-of-a-kind or one of a limited series," as Morris explains. "There is no formula that can be followed to copy it. It's all handwork." But Morris and veteran Artwear exhibitor Cara Croninger recently opened up the rarefied realms with an Artwear boutique in Isetan, one of Tokyo's premier department stores. "All the pieces will be handcrafted to sustain the quality," Morris says, "but they will not be handsigned (as each original Artwear work is). Instead, they'll be stamped"; and they will cost somewhat less. Quite an evolution.

From Stephan Allendorf: his "ghost walker with tail" earrings —gunmetal with blue niobium takes on an African beetle, combining modern sleekness with primitive strength

NEW NAMES, NEW "JEWELS"

Each year, hundreds of aspiring designers approach Robert Lee Morris--through the suggestion of stores, editors, friends, or just right through the door off the street--in an attempt to be one of the two or three new names each year to exhibit at Artwear. The criterion for making the selection? Morris claims, ''I look for a genius or a pioneer.'' Some of the newest: Jessica Rose, a ''rising star,'' to whom Morris has devoted entire shows and the only Artwear exhibitor who works with semiprecious stones--chips of quartz, Austrian crystal--encrusted on swirling, spiraling, architectural planes . . . Sachiko Uozumi, who walked in the shop wearing a pair of her earrings--plastic prisms shaded either the traditional pastel color range of Japan or fluorescent bright--and was accepted on the spot . . . Yukihiro Shibata, nephew of a revered Japanese artist, whose silver and gold-plated metal rings and cuffs swerve like the wings of swans in flight around a wrist, a finger . . . Joseph Sanders, inventor of a secret process that renders papier-mâché into a material that looks like jewel-colored chunks of marble or granite, sculpted into hearts sweetened with rococo flourishes and hung on silken ropes . . . Tone Vigeland, who clusters slender slices of silver, gold, and steel into shimmering drop earrings, or has them drip sensuously from chain metal ''scarves.'' *("View" continued on page 152)*

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Charles of the Ritz

BEAUTIFUL SKIN NOW AND FOREVER

Where fashion starts: style on the street, on terrific women…new shopping notions…what's new: spring, in a new size

view

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

People are talking about some attractive fashion changes for spring . . . and one of the most welcome is a generally new sense of color. A sense that there are any number of equally sophisticated neutrals other than black: And beyond greys and navy, this season, that means a new wealth of earth colors—brick, taupe, khaki, earth brown, russet-red, and sand. To go with them, designers are offering up new natural-colored accessories: buffed-leather flat sandals in subtly different shadings, big cuff bracelets of oak, mahogany, or dark patinaed metals, beads of carnelian or jasper stones. The best belts are clean, classic; you'll find them in brown snake, pale lizard, or matte stirrup leathers. Often, they're men's-style belts: The buckle has the look of tarnished brass or horn.

What's new? In a coming spring/summer season of terrific big coats and jackets—nearly weightless layers, of almost infinite variety—designers consistently, you'll find, are building those top pieces on a roomy scale. From a broadened, well-fitting shoulder, the proper fit? Regardless of what you wear with it, you should feel, under that coat or jacket, that you could quite easily add an additional layer. . . . Where "fashion" begins: In London, at this moment, nothing is livelier than the fashion experimentation seen on the streets . . . and what's interesting, for the most part now, is that the best street fashion is getting calmer. You see punk-colored hair growing back to natural shades; kids washing off bizarre make-ups in favor of a scrubbed-looking or palely made-up face. The prevailing look on young English women—the look worked at any level, from very expensive to thrift shop: a long, long narrow skirt topped by an oversized jacket or multiple sweater layers. To that, what's added is some bit of humor, most often: headwrapping, clunky flat boots, one of Bernstock Speirs's quite charming hats. The London favorite has a small brim but no crown layer.

"One of the most welcome changes for spring? A new sense of color: color beyond black"

Every fashion season, almost inevitably, has its fair share of period inspirations and travel references: this spring seems to be tracking the waning days of the British Empire. That feeling may translate as equatorial African prints and wooden beads at YSL or as Kenzo's days-of-the-Raj whites; at Perry Ellis, in an ode to Australia, as "Adelaide Organdies" or "Sydney Suits." Ralph Lauren, for spring, sent models out to strains of "The Flame Trees of Thika." The clothes? Handkerchief-white blouses, suede tops, sarongs, pristine linen sportswear. Point-of-reference? At least musically, the Kenyan bush. . . . Point of contrast? The look of women on the runway at Milan spring collections —in flat shoes, with a minimum of accessories—versus the style of Italian women in the audience: In the accessory capital of the world —source of leather gloves, bags, and high-heeled shoes—the preferred style among Italian women, for the most part, is also for clearly noticeable jewelry. Ferruccio Fiorentini may have sold every Milanese at least one trinketed necklace, bracelet, or ring. And, as with a charm-bracelet collection, women have been layering those status necklaces for effect: A long way from spring's spare look.

"Signature" jewelry, it seems, was never so direct: At Missoni collections for fall, models came down the runway with silver letters that spelled "Missoni" around their necks; at Oscar de la Renta's spring show, dangling down from some models' ears, in giant-size: "O-S-C-A-R." . . . One of the season's top toys? The Digirobo wristwatch--seen on, among others, the wrist of designer Issey Miyake. The watch's heavy head opens up, with some effort, into a toy robot figure; the robot can then be removed from its watch strap and used as a travel alarm. Best operating instructions, though, come from a current owner: all directions now provided are in Japanese.

What's coming? For Louis Vuitton fans, there's a new line of luggage—"Challenge" luggage, named for the challenge races of America's Cup sailing—just now arriving in the U.S. With a waffled rust-brown covering of a tough new synthetic, the new suitcases come in six sizes (or cases can be made to measure); while the full Louis Vuitton name appears on each piece, there are no LV initials. The first Vuitton trunk ever made, it seems—made in 1854—was also initial-less. . . . Beyond working women's clothes departments, beyond some extended store hours and a boom in catalogues, stores are experimenting with new ways of accommodating the buying needs of women now: Casual Corner stores, for example, have instituted a program of personal shoppers, wardrobe planning, even shopping appointments—should that be a woman's choice. Or witness, in San Rafael, California, a new enterprise called Concept Working Together—CWT: Started by a San Francisco designer Melanie Martin this past fall, CWT operates out of a modern studio space with no clothes racks or cash registers. There, during private two-hour appointments, shoppers work with another local woman, a "coordinator," choosing CWT accessories and clothes. The mostly simple pieces are Melanie Martin's or supplied from other West Coast designers with whom she works, and made, quite intentionally, to create for a woman a coordinated wardrobe.

—KATHLEEN MADDEN

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THERE'S A DIFFERENT WAY TO THINK ABOUT FASHION NOW

A WAY THAT BRINGS NEW ALTERNATIVES IN DRESSING... AND MORE THAN A FEW CHARMING SURPRISES

As the year begins, there are certain changes taking place in fashion. The most obvious: the elongation of line that's everywhere—a longer, narrower silhouette has become the prevailing silhouette. And with this elongation, another very obvious change: a variety of hemlines. There are elongated tunics that go over short to-the-knee skirts; there are long-line tops and below-calf skirts; and there are skirts that are longer still. And at night, there are knee-length hemlines along side ankle-length skirts and dresses. All of which reflects a further change: our concern is no longer where a hemline stops; the concern is for what looks good. And going beyond the question of length, one of the biggest differences in fashion today is a more open-minded approach: a willingness to entertain options. Still, that doesn't mean that anything goes. With a new season at hand, there are new alternatives in dressing that work—and look— better. What follows: a guide to finding the best . . . by thinking a little differently about fashion.

Starting—where most of us do—with day dressing. And thinking a little differently about day dressing means abandoning the idea of a traditional suit, even a traditional jacket. What replaces that suit: sometimes it's a skirt and cardigan—the cardigan having the "presence" of a jacket; sometimes it's a skirt and sweater set.

Most often, the finish you want for day comes from a new coat dressing. But here, too, your thinking has to shift. These aren't classic double-breasted coat shapes with proper set-in armholes in classic coat fabrics. Instead: an explosion of different coat—and raincoat—looks. The best—bigger, longer, looser, freer . . . and in colors and textures that reflect other fashion changes: a beautiful pale-peach linen "duster" coat that slides over beige linen trousers and a striped blouse . . . or a new-version trenchcoat—7/8, boxy, oversized—over a short jersey dress . . . a long, straight-falling cardigan-coat over a long-line jacket and narrow skirt.

The whole idea of spareness, of a minimal approach to fashion is one of the season's most appealing. An idea reflected in many ways—most notably, in the look of necklines—clean, clear, totally uncluttered. Jackets are collarless; blouses are collarless. There are spare tank tops, bare scooped-out shells. Even in makeup, there's a minimal approach—with paler, softer, more natural-looking colors.

And where accessories are concerned, this minimalist idea has proved equally strong. This is not a season that rises and falls on one thing, be it a wide belt or a wide cuff. But it *is* a season of tempting, well-designed accessories that allow you to pick something that works to your advantage. You might be tempted by color—by the palest, prettiest watercolor colors of beads and crystals . . . you might be tempted by texture—by the snakeskin of a bag or belt, by the carved ivory of a bracelet. Or—more than likely—the temptation is that of something unique. As we've said, it isn't a season of any one thing, but there are striking individual pieces.

Something that continues to pervade our thinking: the whole idea of the body. And today, thinking differently about the body and fashion takes you far beyond bathing suits and workout clothes (as interesting and attractive as these have become). There is a definite body consciousness that runs through all fashion this season: you see it in the new hip-holding, hip-wrapping sarong skirts . . . you see it in the spareness of tank tops . . . in the use of silk jersey and other body-following fabrics . . . in the lean body-close line of almost anything described. At night, again and again, you see it in inviting new ways—shoulders, midriffs, backs have all been bared. And what is probably the most beguiling look at night: a new lingerie dressing—thin, transparent fabrics that veil the body sensuously. None of this is meant to suggest that fashion comes before fitness: we all know better. But it is fair to say that our concerns for health and fitness have led to some very provocative, modern fashion ideas.

If you're thinking about what's "modern" in fashion—and this is a time of the year and an issue that invites those thoughts—it's all too easy to dismiss the subject with the word "choices." It's true: there are choices today; there is no one "right" way to look. One of the most significant changes: the fact that there are no longer any big fashion pronouncements, or dictates to be strictly followed. Along with choices, definitions have broadened, categories have become blurred, enlarged. The elements that count most are not always what you expect. For example—for a very good example—nothing counts more this season than a shorter haircut. It sets up the line, the look of everything that follows. For another example—almost equal in its impact—a flatter shoe, a wide-strapped gutsier sandal. Together with a short haircut, that flat shoe gives the proportion, the stance to fashion now. And it goes further—an appealing makeup no less than a coat . . . an irresistible camisole no less than the dress that goes over it . . . a one-of-a-kind cuff . . . the newest tiger-striped leotard (and the newest digital exercise bike to "use" it with)—all of these are elements that count, ingredients that add pleasure . . . and style to the way a woman looks.

And that's the real key: the modernity of fashion today rests with the woman and the way she puts a look together, the individual twist she gives whatever she wears. Start with that short haircut—and the difference it makes, a difference not only of look, but of attitude. Add to it . . . that flatter shoe and the kind of stride it gives her . . . the ease with which she goes from a below-calf skirt for day to a short dress at night . . . her unerring instinct for finding something special in the way of an accessory. Add all of it together and you have what gives modern fashion its beat, its momentum, its spirit. In the end, thinking differently about fashion is thinking first about a woman—a modern woman and what appeals to her. With that in mind, the season's most appealing looks begin on the following pages. . .

What looks great
at the beginning of
a new year—in
New York, Paris, Milan,
and London—what
you'll be seeing
throughout this issue.
There are differences
from city to city,
and within each city.
But there are certain
characteristics
that define fashion
in 1984. On these
twelve pages,
a look at the best...

WHAT LOOKS GR

EAT NOW/NEW YORK

WHAT LOOKS GREAT NOW/ NEW YORK

The total look—the total effect—that starts with shorter hair

A sense of the season at its best . . . the look of shorter hair and the way that it changes the attitude, the proportion of clothes. The balance, the whole effect is different. Added to that . . . new paler, softer colorings and new softer, slightly easier ways of dressing for day. The softer "suit," *far left,* and coat, *left,* from Perry Ellis. *Center:* Calvin Klein "suit." . . . *Beauty Note:* Something else that makes a difference this spring—softer, paler makeup colors. *Center:* Germaine Monteil's Champagne On Ice lip color; Tender Plum blusher. Fashion details, stores, see last pages.

Eddy Kohli

A different dinner dressing

Outstanding example of the change at night, *left*: Geoffrey Beene's new long-line navy silk knit jersey cardigan over a matching side-buttoned ankle-length dress. About $2820. February at Bergdorf Goodman; John Wanamaker; Martha, Palm Beach and Bal Harbour; Jacobson's; Neiman-Marcus; I. Magnin. . . . And the new approach to dinner dressing, *right*, at Calvin Klein: his long tunic over a soft ankle-length skirt—all in thin body-showing slate matte jersey. Top, about $200. Skirt, about $220. March at Saks Fifth Avenue; John Wanamaker; Gidding-Jenny; Sakowitz; The Denver, Denver CO; Amen Wardy, Newport Beach CA. Fashion details, more stores, see next to last pages.

WHAT LOOKS GREAT NOW/ NEW YORK

Something different to think about for day...

Being "dressed" for day in something charming. *Left:* Perry Ellis' sheer white floral cotton blouse (about $160) with his high-waisted, softer, ankle-length trousers in dark-grey linen (about $190). Late February at Bergdorf Goodman; John Wanamaker; Charles Sumner, Boston; Hudson's; Swansons on the Plaza; Neiman-Marcus.... This is it!—*right,* the gutsier, flatter sandal that sets up the season's look. From Maud Frizon, wide straps of brown suede, black elastic instep and heel straps. About $200, Maud Frizon, NYC and Bal Harbour; Joseph, Chicago; Lina Lee, Beverly Hills. Hot Sox stockings. Details, more stores, see last pages.

WHAT
LOOK
GREAT
NOW/
NEW YORK

Eddy Kohli

WHAT
LOOKS
GREAT
NOW/
NEW YORK

A different source of what to add to—or eliminate from—a look

Different ingredients come [illegible] ries—the [illegible] something neutral, [illegible] tier, the diamond bracelet [illegible] A [illegible] color lined in Beachwood Pink. The change in day [illegible] sweater-and-skirt dressing takes on a new [illegible] Calvin Klein's short-sleeved [illegible] (about $250) over his long grey linen skirt (about $180. Skirt, available April); Lord & Taylor; Mostabeu's; Bidding-Jenny; Hudson's; Neiman-Marcus. Details, more stores, see last pages.

Eday Kohn

WHAT
LOOKS
GREAT
NOW/
NEW YORK

What you want— in the end— something totally irresistible!

One of the season's true delights: beautiful new camisoles. To wear under a jacket, under a dress. To wear with black. To wear . . . just because! Here, two of the most ravishing—in silk chiffon with appliquéd leaf designs; *far left,* lavender with yellow; *left,* black with white. From Frances Smily for Clio Designs. Fabric by Stylecrest. Each, about $96. Both at Henri Bendel; Night Gallery, Chapel Hill and Raleigh NC; James Lingerie and Linens, Dallas TX; Secrets, Fresno CA. . . . *Beauty Note:* A pretty effect in makeup—lined, smoky eyes; very pale, shimmered lid color. *Far left,* Maybelline's Iced Orchid Frost eyeshadow; Great Lash mascara in Very Black; Lilac-frost lips. Details, next to last pages.

Sally Ride— on top of the world

Thoroughly practical, cool yet impatient, Sally Ride is the first woman to enter the wildest frontier, space. She's saddled with the role of "role model," but doesn't take it personally. She's terse, self-contained, confident, careful—yet frankly astounded by the thrill of the flight, the awesome, singularly modern vision of the earth as a globe undivided by national borders. For an interview with Ride, page 86.

WHAT'S MODERN?

It's a limitless vision — looking back to the Parthenon, looking ahead to a man or woman flying solo in space. It's simultaneous everything. It's breaking away, collapsing old structures, collaborating for the sake of discovery and challenge...It's the freshest, strongest signs of the time

THAT'S THE SPIRIT

To live modern is to be on the line—and to manage with any grace at all, you need spirit. The right spirit. A fighting spirit. The question is: is it born or made? By Catherine Findlay

It is the American romance and, perhaps, our reality, this love of the fighter, the scrapper who gathers his best resources, faces off defeat, and triumphs. The pioneer, with the wilderness coiled around him, who wrestles with stump-clearing and snakebite and survives. The businessman with the great idea who bounces back from every rebuff and brings to the world . . . the car.

For those of us who follow the cool grey groove of compromise, the edgy delights of the scramble after what is sought with the whole heart can seem as alluring as the glint of Olympic gold, and just as unattainable. We sit in the dark, our hearts lofted by the golden boys of *Chariots of Fire;* and we cheer the friends who are running a harder, more private course—fighting joblessness, or disease, or despair, and marvel at their courage. And the question haunts—are these fighters made or born? Whatever they've got, can we get some too?

The message from the laboratory and the playing field seems to be a qualified yes. That indomitable spirit is a matter less of nature than of nurture, but it begins in the nursery. It can be pathological—an attempt to banish demons and prove yourself again and again. Or it can be the finest expression of spirit for someone who's found the perfect match between effort and reward. Sports provide an immediate metaphor, as well as hard-core research.

"There *is* something special about the champions, the superstars, something that distinguishes them from the second rank, and from everyone else," says Julie Anthony, Ph.D., a world-class tennis player who has a doctorate in clinical psychology and is co-owner of the Aspen Club in Colorado, a sports club where she operates the Fitness and Sports Medicine Institute. "Most studies agree that people who excel have high self-esteem coupled with a need for achievement. Those traits are innate in any child—it's up to parents to enhance or destroy them. Jimmy Connors' mother may not have been the best tennis coach in the world, but she barraged him with good feelings: she told him he was the best, the greatest whether he won or lost. That was the most important part of his training, because it doesn't really matter what strokes you have as long as they work for you."

A fighter looks for exterior markers of the success he feels belongs to him. Winners, quite simply, think they're winners, setting up a satisfying self-fulfilling prophecy; they act like *(Continued)*

Details, last pages
Avedon

*(Continued)*winners, they savor the skills that have enabled them to win, they don't demurely underrate themselves. A loss can be interpreted as aberration, a setback, not as a summing up of a personality. "There is no one who can stop me. I can score every time I get the ball," said basketball star Nancy Lieberman in her prime. And she did. She scraped and scrapped; that confidence goaded her to dive for balls, jump for rebounds, make her best efforts—because she knew she'd succeed.

"Actually there's some controversy over whether self-confidence is a product or a cause of consistent winning," says Richard M. Suinn, Ph.D., head of the department of psychology at Colorado State University and a specialist in sports psychology. "It's a mistake, a mere excuse, to say, 'If I were only more confident, I'd win more.' " Yet that ebullient bubble of faith in oneself can be constructed by leveraging a series of small successes and scaling down the fights until they're winnable.

"The most important lesson the Olympic athlete has to teach us is goal-setting. To set a goal as nebulous as being 'the best in the field' just won't work; it sits out there, disconnected, and becomes a fantasy that's unattached to day-to-day reality." A runner sets a daily time to beat; Mary Decker says she doesn't run against people but against times; a marathoner marks a distance. "These are benchmarks that say, 'Look how far I've come, and I'm taking the credit.' The rewards are immediate," says Dr. Suinn.

Before the winning, though, comes the wanting, the vision that illuminates. "I'm often asked by coaches how to motivate young competitors," Dr. Suinn says. "I can give a pep talk; anyone can. But it won't do any good unless what I say fits in with what the athlete wants for himself." Suinn tested members of the U.S. cross-country ski team in an attempt to find their motivations, to understand what psychologists call the "urge to attain." "But there was no single characteristic you could pick out, no single personality type," he said. "Many at the top had a real need to achieve based on individual merit, others raced for the camaraderie, others because of strong family involvement, others from a powerful relationship with a coach."

Such motivations start early—three-year-old tennis stars in embryo thunk a ball against a backboard for hours; baby ballerinas point their toes before they've lost their milk teeth: "Quite simply, they love what they're doing; they'd have to, to put up with the *(Continued on page 251)*

What's modern? Today, we're proving women are strong, fast. We've always had the potential; until now, rarely the chance. That's changing: we're breaking away from our physical limitations, breaking the records set by men.

BREAKING AWAY

By Janice Kaplan

To understand how good women have become in sports, you have to understand how bad they were just a decade ago. In the early 'seventies, the big debate wasn't *how much* women could do athletically, but whether a normal woman should be athletic at all.

Take marathoning, for example. It was said to be bad for children, the elderly, and women. The formidable Boston Marathon was officially closed to women until 1972. That year, Nina Kuscsik battled sexism and a mid-race bout with diarrhea to become the first winner of the women's division. Those of us who knew about it felt a surge of pride—mixed with a tinge of embarrassment. Pride—because Kuscsik's victory proved that women could run twenty-six miles after all. Embarrassment—because her time of three hours and ten minutes was more than fifty minutes slower than the best men's times in the race. *Fifty minutes.* That is an eternity in racing lingo. The obvious explanation was that women had rarely run marathons before, were lacking training and experience. An obvious explanation—but who really believed it?

Flash ahead to this year, 1984: For the first time ever, the women's marathon will be an Olympic event. One of the top competitors is likely to be Joan Benoit, who holds the current women's world record—two hours and twenty-two minutes. In the dozen years that have passed since the first women raced in Boston, the best women's times have improved by about fifty minutes. *Fifty minutes.* Yes, another eternity.

Men's times have improved in the marathon by only a few minutes—so this dramatic progress among women should begin to answer the question of training versus hormones. To wit: Are women slower and weaker than men because of built-in biological differences? Or, because of cultural bias and the fact we haven't been given a chance to prove what we can do?

"I don't think we really know just how good women can be in most sports," says Eva Auchincloss, executive director of the Women's Sports Foundation. What we do know: In many sports, women's records are improving at a startling rate. Remember Don Schollander, the golden boy swimmer of the 1964 Olympics? Take his world-record times from those Games, and stack them against the times of today's best women swimmers. They're not enough to give him a bronze medal in most events.

The gap in performance between men and women is narrowing—whether it will ever be totally closed seems almost beside the point. What really matters: Women are doing what they never dreamed they could—taking themselves and their bodies seriously. And if women have gotten this good, this fast, dare we put limits on how much better they might yet be?

Consider this: *(Continued on page 253)*

Details, last pages.
Erica Lennard

Mary Decker—the will to win

Built for speed, Mary Decker is a running natural with a winner's driven temperament. Now twenty-five years old, she's been setting world records since she was fifteen. What's modern about her the ambition, commitment, self-sufficiency, purity of her drive — Decker has a single, overriding goal: to run faster.

What's modern? Pick a fear, any fear, because there's plenty to fear besides fear itself. But what is fear doing to us? How long can a society live, intimately, with dread? How will we regain faith in a future, any future? By Tom Wicker

FEAR ITSELF

A friend of mine, driving through New York City to his suburban home, stopped his car so that a procession of neatly uniformed little girls could cross the street to their school. Without warning and for no specific reason, a terrible thought flashed in his mind.

"Those children will never have the chance to grow up."

Such moments of terrible vision seem not uncommon these days, even among people not as versed in the news as my friend was. The talk I hear, the books and articles I read, my everyday experience—all suggest to me that ours is an age of apprehension, heavy with dread even while giddy with the promises of technology and affluence.

And why not? In the Middle East, Central America, and the Caribbean Basin the clear possibility exists that Americans could find themselves embroiled in war, in each case of which the ultimate collision with the Soviet Union is at least a possibility. And the threat of violence that could somehow draw in one or both superpowers exists also in Poland, along the borders of South Africa, in the Persian Gulf region, and in Southeast Asia (where strong evidence suggests that the Soviets have been experimenting with chemical and biological warfare).

But people have cause to be frightened of things other than war and mayhem. The U.S. and the world are emerging slowly from the worst economic recession since the Great Depression, leaving the Third World in a debt crisis that could shake or shatter the world's financial order. The powerful economy postwar Americans came to depend upon as the ultimate "national security" is in disarray, owing to lagging productivity, foreign competition, and outmoded plants; who would ever have predicted a time when American automobiles would not be the world's best and most desired?

If that were the whole of the picture, or even its main outlines, the gnawing fears that eat at us might not be so surprising. We do live in a dangerous time—made all the more frightening by the astonishing spread and speed of communications by which we can see, every night, Beirut burning and corpses in the streets of Salvadoran villages and ranks of imported automobiles on the docks of Baltimore and lines of unemployed everywhere in the nation.

But there's another picture of our time that is obscured by such obvious threats. The world has lived with the Bomb, for example, for nearly four decades, during which the common wisdom in Moscow and Washington alike has slowly become, in President Reagan's words: "A nuclear war cannot be won and must never be fought." The recognition doesn't end the danger; but it is the first vital step.

Conventional war is a clearer threat. But only those whose memories reach back beyond World War I have known a time free of that particular fear; and it's not necessarily so that the danger is more acute now than, say, in the 1930s or the 1960s. The relative decline of the American economy, moreover, has not much affected the affluence of most Americans, or the nation's fundamental strength.

Medicine, for all its limitation, has never guarded us more effectively against disease and accident. In the struggle to control famine, population programs are widespread and of growing efficacy; agriculture is more and more proficient. Poverty, in the United States at least, has become an interest-group problem, although a serious one. Crime, even at current high rates of incidence, still touches relatively few of us directly.

But just as none of the specific dangers that any newspaper reader can enumerate entirely explains the more generalized dread that seems to oppress us, obviously none of these reassuring developments—nor all of them—has brought us ease of mind. Fear, instead, seems a staple of the time—fear the harder to dismiss for being so difficult to define, fear more pervasive than the panic Franklin Roosevelt challenged in the pit of the Great Depression.

Then, people at least knew what they needed: bread and money. Some still do, but now most have both, and a worse predicament: they don't know *what* they want or need. Or fear.

An American loss of confidence may be one problem. The Vietnam War demonstrated that our government could be misguided, our idealism could backfire, our leaders could deceive us, our power might not prevail; and Watergate tended to confirm such disillusionment. Since then, the loss of military and economic dominance has further undermined the old boomer's confidence in what many believed was God's most favored nation.

But I believe fear runs deeper than that today, and is rooted in a more terrible apprehension—about man himself rather than about any of his crises. It seems to me that we are feeling ourselves more and more in the grip of a demonic dilemma, at the butt of a sick cosmic joke—that humankind will be the inevitable victim of its own genius and its own limitations.

The United States, the Soviet Union, and Britain, for example, were on the verge in 1979 of entering into a comprehensive nuclear test-ban treaty (CTB), in which, for the first time, the Soviets would have agreed to on-site inspections in their territory as a part of the verification procedures. *(Continued on page 256)*

Tom Wicker *is a columnist for The New York Times, as well as an associate editor. He also writes novels, and Viking will publish his latest next month.*

Denis Piel

Jane Alexander—
"who we could be at our best"

"I didn't feel noble," says Jane Alexander of her character in "Testament," a woman whose strength and love keep her family from degenerating into barbarism in the wake of a nuclear war. "I simply didn't know what was happening, and I just thought 'I've got to hold everything together. What happens to those kids if I break down. . . ?' " She takes her children on a canned-goods picnic ("real food" has been contaminated). She sings to her dying son. She carefully wraps her dead daughter in torn sheets. Says director Lynne Littman: "This is not a realistic film. My choice was to make an image of who we could be at our best."

But nobility is mocked, beaten down by the finality of extinction. Suffering counts for nothing when no one will be left to benefit and learn. What if Alexander did break down and lose her grip? What difference would it make? Her family will die, one by one, child by child. So will she. But a mother's love, corny as it may sound, is our window on the unimaginable. After "Testament," ignorance is impossible.

Free flight

We can't float naked in space like the Star Child in "2001"—at least not yet. But this month humanity moves a giant step closer to bare communion with the stars: when an astronaut named Bruce McCandless will step outside of the space shuttle, with a mini-rocket on his back, and fly. It is the solitude of this leap into the void that startles. For the first time, astronauts will be able to travel through space free of the protection of a capsule, free of the umbilical tether to a ship. With this new machine—called the MMU (Manned Maneuvering Unit)—the spaceman's only link with home will be a radio and a shuttle mate's regard from a small rear window.

Here, flying lessons. At a test facility in Denver, Colorado, an astronaut—George Nelson (age thirty-three, Ph.D. in astronomy, two daughters, likes poetry by Wallace Stevens, John Updike)—in his space suit, breathing pure oxygen, is strapped into a model of the MMU supported by a huge derrick, he steers himself through the air—with joy sticks (life imitates video game)—while trainers monitor his performance on a bank of computers below. He is practicing for a mission that will take place in April, an orbiting solar observatory to be repaired in space. The satellite must be carried into the shuttle bay and its broken parts replaced, a maneuver that entails latching onto a pin only two inches wide, sticking out about six inches from the side of the satellite. With incredible patience, Nelson and his partner, Jim van Hoften (age thirty-nine, three daughters), attach themselves to a replica of the satellite over and over, while the trainers simulate MMU malfunctions that send the astronauts whirling through the air like drunken marionettes.

By the end of their training, the astronauts flying the MMU should be ready to handle any kink, any danger. Once they're outside, their meticulous, even monotonous preparation will buy them a few ecstatic seconds, they hope, to drink in the view.

Kathleen Blumenfeld

WITH A CULTURE LIKE THIS, WHO NEEDS ART?

What's modern? Modernism is dead, and even Post-Modernism is looking raggedy: as society bangs its head against the Age of Limitations, art and life are feeding on themselves. Light the fires! It's cannibal time in the cultural jungle. By Peter Lemos

America in 1984 is a profoundly different place from what it was even ten years ago. There is a very real sense afoot in the country that somewhere during the past few years America rounded some spiritual corner, and that we left something irretrievable back at the turn. The cultural landscape of the 'eighties is littered with evidence of the change, signs that the decade has brought with it a wholly new sensibility.

Item: When AT&T, the very symbol of corporate probity, set out to build an architectural monument to communicate its importance to the world, it ended up erecting a large toy. In the end, the world's most expensive building communicated nothing so much as the fact that the world's largest corporation really does have a sense of humor.

Item: The epic of the age is a science-fiction saga in which the past is future and the future is past, in which technology is as much a tool of oppression as it is of liberation. Through much of the tale, darkness seems as likely to prevail as good, and power seems the sole criterion for success. Hollywood has produced three installments to date, each more wildly popular than the last.

Item: The number-one hero on one of the country's most popular television shows is an exaggeratedly macho black man who sports a tribal African hairstyle and dresses in knickers and high-top tennis shoes. He also wears earrings and has to be put under whenever he gets on a plane.

Item: Last year, a rumor somehow got started that the moon and stars in the Proctor & Gamble logo were expressions of the corporation's Satanic beliefs. The company got over seventy thousand phone calls from people who really believed it before the rumor was finally laid to rest.

Item: The most far-out art phenomenon to hit the New York art scene in a long time is "appropriation," which simply stated is nothing more than photographing famous art and presenting it as your own.

The hallmark of this new sensibility has been the arrival in the past few years of what has come to be called "Post-Modernism," which has tried to move beyond the various tired orthodoxies that for decades had been paraded as "Modernism." Post-Modernism has managed to reintroduce ornamentation, symbolism, romance, history, and wit into art, architecture, and design, in short, a whole range of cultural expression which Modernism had banished. But as a style, in the narrow sense, Post-Modernism has already begun to look a little tired. This has been particularly true in architecture and design, where the good early work of such Post-Modernists as Michael Graves, Charles Moore, or Robert Venturi was, from the start, terribly overexposed and widely and badly imitated. The overabundant use of a limited vocabulary of columns, keystones, pergolas, and pilasters has given the whole style a rather seedy look.

As a term for identifying the general direction of the culture, however, as a way of conveying the sense that we are moving along a different path, Post-Modernism has been gaining in usage. Its use recognizes, above all, that we have abandoned many, if not most, of the cultural assumptions that for fifty years or better have described Modernism.

Heading that list of assumptions is our undying faith in the idea of progress. Blame it on Vietnam, blame it on inflation, blame the Japanese, or blame the Bomb, but Americans no longer believe that things are just naturally going to get better; and that disillusionment represents a shift of historic proportion.

The idea of continuous and inevitable progress has almost always been with us, embedded in our religious traditions. In this century, with its increasing secularization, the religious basis of that belief was replaced by a faith in our ability to anticipate and control events as they unfold—by our reason and by the rational application of science we shall prevail over the problems of modern society. By the 'sixties, that faith had come to support a whole system of beliefs based on technocratic solutions: what Providence can't accomplish, the government and its vast network of intellectual minions can. Its high priests were the Best and the Brightest, whose faith in that credo approached the beatific, and whose trust in their own ability to keep things under control approached the sublime.

But in the 'seventies, things started getting out of control. Those beliefs and the whole structure of myths that they supported began to crumble under the weight of the hefty expectations they had created. The country began to realize that not only were there no easy answers but even asking the right questions was getting tough. The 'sixties cliché that if *(Continued on page 250)*

Peter Lemos *has written on cultural affairs for "The Village Voice," "The New Republic," "Gentlemen's Quarterly"*

What's modern? In architecture and interiors—a new spirit, a new sensibility mixing the past and the present, the personal and heroic

DESIGN: THE NEW IDEA

What's modern? One of those busybody visitors to the United States—maybe it was Oscar Wilde—concluded after several weeks' stay in New York that there was clearly no such thing as "New York society." This because, after being invited to a different party every night, he had never met the same person twice.

After asking leading international designers and architects, "What is modern in 1984?", we must conclude that there is a "modern movement" today. This because we met the same reply over and over.

To be modern, we've been told, is to feel free to draw on an unpredictable mixture and muddle of style from different periods. It's to produce something that reflects your own past and its associations, something personal and idiosyncratic rather than theoretical. To be sure there are still a few purists insisting that beauty follows function; but for most, technology is to be resisted, and design must come not from science but from art.

Is modernism the new romanticism? The Victorians, the last generation threatened by technology, built follies behind the vegetable patch, brought Chinoiserie into the West, Gothic chairs and innocent seashell souvenirs into parlors. The pleasure derived from these potpourris of style is only in part esthetic: its distant, naïve evocations comfort us as so much of the past recedes and is replaced by metallic memories and, "instant this, instant that."

BY ANNA WINTOUR

◀ *PATRICK NAGGAR, French, architect*
"There are two basic types of style: You could call them classical and modern. But I think that today's 'modern' is a combination of both. Some people call it eclectic, but I think 'layering' is a good term. It is like looking at geological strata. You see layers of different styles—Mies van der Rohe, Mondrian, Greek architecture, classical. It is the art of collage." Left: Naggar's stratified room: a 1983 mural by Georgia Marsh, a 1920s Metz chair, and a Buquet floor lamp

▶ *DAVID MILINARIC, British, designer*
"The Concorde is modern. I mean it is perfectly hideous inside, but outside it is beautiful because it has been designed to do its job. Paring down the extras to meet technical needs is modern. If that can be combined with beauty then that is great modern, like Philip Johnson's AT&T building with the pediment on top. Its scale and energy give it so much power, and it is decorative. The most incredibly sophisticated human knowledge has gone into building that thing. It is like the Parthenon (right), which you could also call modern. It incorporated so much new architectural knowledge and it is beautiful and, like the Concorde and the AT&T building, it has done its job, by just staying up for so long."

Daniel Wolf Gallery

Bruce Wolf

unending number of ways and to combine disparate objects as long as they please. Modern is courage, abandon, a cavalier spirit; audacious, self-assured, possibly anti-establishment, certainly anti-society." Above: Scruggs's image of the modern—a nineteenth-century photograph of The Great Wall of China, a 'thirties Alvar Aalto white glass vase, and a 1981 Castiglioni lamp.

MONGIARDINO, Italian, designer

"Modern I don't make. It is nothing to me. You look at my apartment, and you know I am not modern. I am of today but I am not modern. I think that I hate the word modern. To me, it is not important that something be made to be modern. When I make a table, I make it not to have a 'design' but for it to go with this house, with these people, with this work. When I put my table in a room, my design is not modern, but it is called modern because it is my design. The design however is a Greek design. For me, a table is a table, a chair is a chair. That it is an old chair is not a terrible thing for me. I sit very well in an eighteenth-century French chair."

▲ *ETTORE SOTTSASS, Italian, designer*

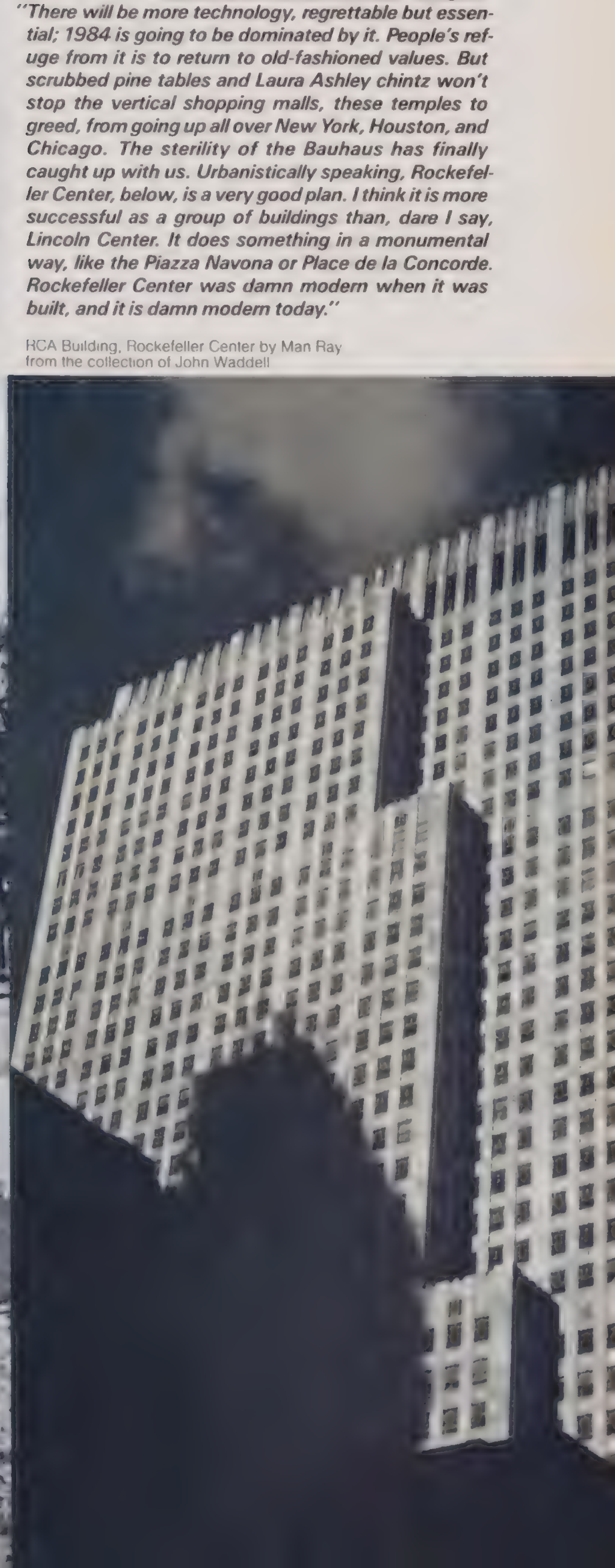
"We are absorbing more and more images—images more than words or thoughts. The most modern person is the one who can absorb things the most quickly. I don't think that we fully understand yet what it is that we are taking in or even where it is coming from. Some of the recent movements, like Pop or High Tech, are not settled. As a result, we cannot clearly see the sources of what is modern. A lot of people have been saying that to be modern is to quote from antiquity. I don't think that they are right. We draw from a complicated set of references; and while we are doing this, we are living it and are engaged in the act of changing it." Above: Sottsass' example of modern design: "Lido" sofa, Memphis Collection.

WHAT'S MODERN?

▼*JOHN STEFANIDIS, British, designer*

"There will be more technology, regrettable but essential; 1984 is going to be dominated by it. People's refuge from it is to return to old-fashioned values. But scrubbed pine tables and Laura Ashley chintz won't stop the vertical shopping malls, these temples to greed, from going up all over New York, Houston, and Chicago. The sterility of the Bauhaus has finally caught up with us. Urbanistically speaking, Rockefeller Center, below, is a very good plan. I think it is more successful as a group of buildings than, dare I say, Lincoln Center. It does something in a monumental way, like the Piazza Navona or Place de la Concorde. Rockefeller Center was damn modern when it was built, and it is damn modern today."

RCA Building, Rockefeller Center by Man Ray
from the collection of John Waddell



CALVIN TSAO, C

"The future rests on
the past on fact.
Between is the mo
which ha
slices past and
universal and
severs one
and cub

Here

by

Courtesy Fuller Gallery, S

WHAT'S MODERN?

▶*ANDRÉE PUTMAN, French, designer*

"To be modern in 1984 is to accept all the conflicting influences and emotions that belong to you alone, that have to do with what you saw when you grew up, your first visions, the images of your past. I don't believe that you are influenced only by things in your life that have been beautiful. Unconsciously, for strange reasons, there are things that have special meaning for you and that make you what you are. It is a very private story, a very personal eclecticism. 'The Piano Lesson' by Matisse, opposite page, is one of the most modern examples of such a personal story. When he first went to North Africa, he was much influenced by its architecture. The picture is full of personal references and contradictions, the Oriental influence, the color, the child-like attitude, and the sense of curve which is the African influence. In my mind, a piece like this is timeless, and timeless objects are the most modern things. Another example is the Fortuny lamp, near right, which is both enchanting and technical at the same time. It looks primitive and yet it could be designed twenty years from now."

▼*ALAN BUCHSBAUM, American, architect*

"Modern 1984 excludes all sciences, and includes all arts. It suggests confusion, cacophony, plurality of style, overlapping images, quicksilver changes and non sequiturs. It's impossible to believe in one esthetic." Buchsbaum's examples of the modern: MTV; Robert Mapplethorpe's black and white flower pictures; and, below, one of his own designs—a granite, marble, and Formica Colorcore table.

ROBERT STERN, American, architect

"Modern architecture or modern anything isn't modern anymore. The kind of modern that seems to overthrow the past and start anew, reductivist antihistorical stuff, is over. All architecture that is truly modern is looking to the past for inspiration. Take the cash register; think about how it looks now and remember how you saw it as a kid, with the numbers that popped up and the decorated sides. Those cash registers were wonderful because they were at once the most advanced expression technically at the time and they brought other things to bear. Until not so long ago, people tended to see modern architecture as a problem of equipment design and the building as a big box sitting out on the street. Now we are seeing architecture as something more, a cultural continuum more like a work of art that has responsibilities to more than just the technology. That's the big dramatic break."

Antoine Bootz

Henri Matisse,
"The Piano Lesson"
(1916), oil on
canvas. 8'½" x 6'11¾"
The Museum of
Modern Art, NYC

Details, last pages

PIERO PINTO, Italian, designer

"The modern way of living is to look forward with optimism, to try to love people and everything that surrounds you and to live in a very airy way, in an empty space. I believe in emptiness, which I can fill with what I want or think I want, not furniture. I have never believed in modern furniture. In the future, we will have spaces with built-in everything. There is a lot of furniture that you can carry with you, small things that you gather in your lap. But in the future, we will not even have time for these. Our lives will be full of television, computers, passing images."

▶ *HENRY SMITH-MILLER, American, architect*

"A modern object for me is something completely without history, an entity produced solely by invention and intuition rather than by precedent, reason, and intellect. The modern object usually appears to be a complete surprise to the casual observer--like the chair in David's 'Lictors Returning to Brutus the Bodies of His Sons,' detail, above. I would also choose Laurie Anderson's electrified glass violin, right, which reinterprets the sonoric and visual esthetics normally ascribed to this instrument."

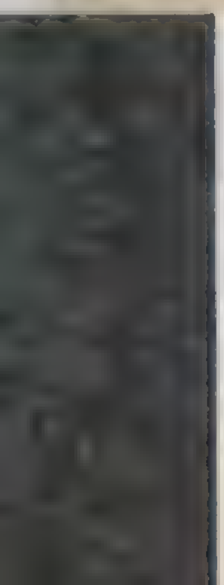
WHAT'S MODERN?

Musées Nat., Paris

MICHAEL GRAVES, American, architect

"The palette is wider than it has been in quite some time. The new, wide range of color seems to be the best sign of the modern sensibility. There are things that are part of our taste today that didn't exist ten years ago. We didn't appreciate colors, textures, and designs from the 'forties and 'fifties. One thing I am reminded of is the difference between a Frank Lloyd Wright interior and a Josef Hoffmann interior. Although many of Wright's interiors were impressive because he had done everything, they were all from one sensibility—so the table looked like the lamp fixture and the lamp fixture looked like the beam and the beam looked like the house. Josef Hoffmann had a wider palette. He might have chosen and designed everything in an interior; but a lamp looked like a lamp, and a beam looked like a beam, and yet they worked together because of the contrasts and tensions. That kind of tension, I think, is more interesting to us today than the singularities of some of Wright's and other people's buildings."

▲ *JEAN-PAUL BEAUJARD, French, designer*
"To be modern is to be like a traveler today; nothing blocks you. It is the same with design. We can do a room in styles from many different countries and cultures and periods; and we can expect to find it in Paris, Rome, or New York. To look only at the room would not be enough to tell you where you are. It's like an airline terminal. In this room, above, I have tried to evoke nineteenth-century Russia, which may not seem modern; but the freedom I have to think to do that and to execute it is modern. The room is international. It has a French table, Swedish tea set, and an Austrian candelabrum. Also, although I am trying to evoke a period feeling, I have drawn objects from many different times. They range from an 1820 table, to an Art Deco vase, to the painting on the wall by Robert S. Zakanitch and glass columns by Patsy Norvell, which are both recent works."



ROBERT VENTURI, American, architect
"Thinking of themselves as avant-garde or modern was a healthy device for artists at times when they felt the need to change, to break with the past. That isn't necessary anymore. Artists no longer need to justify themselves, or find direction, by dismissing what went before. It's wrong to think in terms of what is modern. It is better to think of what is appropriate for the moment. If you do that well, you will be modern. You will also be eternal."

Bruce Wolf
Details, last pages

WHAT LOOKS GREAT NOW/ PARIS

SKIRT- AND-TOP DRESSING FOR DAY AND NIGHT: A NEW LONGER, NARROWER BODY LINE; SAFARI LOOKS; HIP-EMPHASIZING WRAP SKIRTS WITH UNEVEN, MOVABLE HEMLINES: AND IN EVERYTHING, A VERY SOPHISTICATED USE OF COLOR

On these twelve pages, the best. Starting here with **Chanel,** where **Karl Lagerfeld,** in capturing the essence of Chanel and giving it a slightly faster beat, has given a whole new momentum to modern dressing based on purely feminine attractiveness. *Left,* Lagerfeld's beautiful (nobody does them better) white silk-satin crêpe de Chine blouse and narrow, above-the-ankle skirt in—unexpected—blue denim. Blouse, about $370; skirt (to order), about $460. Late February at Bergdorf Goodman; Colitti, Millburn NJ; Furchgott's, Jacksonville Fl; Jacobson's; Swansons on the Plaza; Balliet's. . . . All over Paris—perfect finish for the easy, uncomplicated looks—charming, witty, unserious hats. One of the most beguiling, *right,* Chanel's—small-brimmed, veiled . . . blue denim. These twelve pages: hair, Valentin for Jean Louis David; makeup, Cindy Joseph. . . . *Beauty Note:* What looks great in makeup—the un-made-up look, *right,* of Chanel's Natural Beige liquid makeup; Tawny lip color. In hair—a cut that's short, simple, easy to manage. For fashion details, more stores, see next to last pages.

Brigitte Lacombe

WHAT LOOKS GREAT NOW/ PARIS

COLOR—BRIGHT OR VERY SUBTLE, MIXED IN SOPHISTICATED WAYS—IT'S A STRONG ACCESSORY NOW

From **Yohji Yamamoto,** *left,* a new way to think about weekend at-home dressing—in two shades of chartreuse—a loose, oversized shirt with an ornamental zipper, a grey knit collar; and a to-the-ankle slit skirt. The fabric so soft, so thin, it seems to float, giving a clear sense of the body below. Adding to the charm, the free-wheeling spirit, both pieces have uneven hemlines—a signature of the season. Top, about $115. Skirt, about $100. Late January at Charivari, NYC; The Knit Wit, Philadelphia; Alan Bilzerian, Boston and Worcester MA; Ultimo, Chicago; Hattie, Scottsdale AZ; Maxfield, Los Angeles. . . . Tunics are everywhere. At **Saint Laurent Rive Gauche** you expect—always get—the most terrific takes. The one, *right,* proves how well the new elongated body line can work with a short skirt. More news: the big rounded shoulders, the clean V-neck. Plus the added attraction of fuchsia-mauve unexpectedly combined with a sharp mustard-y color. Both pieces of wool jersey. Top, about $430. Skirt, about $230. Saint Laurent Rive Gauche Boutique Femme, NYC. Saint Laurent Rive Gauche Boutiques, Manhasset NY; Palm Springs FL; Birmingham MI; Dallas; Houston. Also at Balliet's. Photographed at the Musée de Cluny, Paris. Details, stores, last pages.

Brigitte Lacombe

WHAT LOOKS GREAT NOW/ PARIS

A DIFFERENT KIND OF BARENESS AT NIGHT ...THE APPEAL OF COLOR AS PRETTY AS MAKEUP

This season bareness doesn't have to mean a deep décolletage. It can mean a deep-cut arm, an unusual way of baring shoulders. The top that says it all, *left:* **Saint Laurent Rive Gauche's** ravishing powder-pink matte crêpe halter on a black cord, cut to drape softly, deeply under the arms. About $250. Early February at Bergdorf Goodman; Saint Laurent Rive Gauche Boutiques, Washington DC; Atlanta; Fort Myers FL; Jacksonville FL; Oakbrooke IL Photographed at the Hotel de Crillon, Paris. . . . Another enchanting **Saint Laurent Rive Gauche** look, another of the season's unexpected approaches to color, *right:* A black linen sleeveless turtleneck with deep-cut armholes, and a big, billowy skirt of chartreuse silk taffeta, sashed and bowed in bright orange. Top, about $265. Skirt, about $735. Early February at Bloomingdale's; Sakowitz; Saint Laurent Rive Gauche Boutiques, Bal Harbour; Beverly Hills; Costa Mesa CA; San Francisco. Fashion details, see next to last pages.

Brigitte Lacombe

WHAT LOOKS GREAT NOW/ PARIS

ONE OF THE SEASON'S STRENGTHS: SKIRT-AND-TOP DRESSING AT ITS VERY BEST. FOCUSED ON A LONG, LEAN LINE ...THE BACK

Another leitmotif this season: details and interest in back. Example, *left,* **Valentino's** perfect dinner sweater of navy cashmere; (knitted fabrics were everywhere), the back V-d, buttoned, and shirred; defining the body clearly, holding and rounding the hips. (Shirring was very much a part of all Valentino's collections, very much a part of the season's news.) With the top, a slim creamy wool gabardine skirt, buttoned—again—down the back (fabric by Etro). Skirt, about $400; sweater, about $695. Late February at Bergdorf Goodman; Saks-Jandel; Montaldo's; Rich's; Neiman-Marcus; Sakowitz. . . . By **Karl Lagerfeld,** *right,* **Chanel's** attractive alternative to a suit. A long ecru cotton cardigan sweater, very narrow, over a slim matching skirt that fans out in pleats below the knee. Adding to the raciness, a nonchalant sailor's beret. Jacket with skirt, about $900. To order Late Feb. at Bloomingdale's; Martha, Palm Beach and Bal Harbour; Jacobson's; Balliet's; Neiman-Marcus; I. Magnin. These pages photographed at Le Musée Jacquemart André, Paris. Details, more stores, last pages.

Brigitte Lacombe

WHAT LOOKS GREAT NOW/ PARIS

THE KEY SKIRT OF THE SEASON: IT WRAPS, ROUNDS, AND HOLDS THE HIPS...

These aren't skirts you have to tug at, manipulate. The shape is part of the design. *Left:* In a wonderful deep jungle color and print, from **Saint Laurent Rive Gauche,** a bare, one-shoulder midriff and long sarong skirt of cotton poplin. About $525. Early February at Saks Fifth Avenue NYC; Saint Laurent Rive Gauche Boutiques, Washington DC; Chevy Chase MD; Kensington MD; Sakowitz. . . . And from **Issey Miyake**—in his inimitable subtle texture and color mix—a tube of a dress, the cotton weave draping softly, pushed up to bare or cover the arms. About $525. A huge cotton sash cinching the hips. About $165. Late February at Charivari, NYC; Ruth Shaw, Baltimore; Hattie; Ultimo, Chicago; Neiman-Marcus; Apropos, Woodland Hills CA. Photographed at Musée de Cluny, Paris. Details, see next to last pages of this issue.

Brigitte Lacombe

WHAT LOOKS GREAT NOW/ PARIS

EVERYWHERE: THE "SAFARI" THEME... AND NEW TAKES ON DEEP AFRICAN COLORING/PRINTS

Every designer has his own safari fantasy. **Issey Miyake's,** *left:* an oversized, short-sleeved shirt with a set-in cowl neck over a double-layered asymmetric wrap skirt that holds perfectly on the hips. With it, his signature rope belt; and another signature, a length of fabric to use as a scarf, a cowl; a hood. Top, about $305; skirt, about $378. Late January at Saks Fifth Avenue, NYC; Colitti, Millburn NJ; Linda Dresner, Troy MI; Maxfield, Los Angeles; I. Magnin. . . . In a marvelous **Emanuel Ungaro** melding of color and pattern, *right:* a linen jacket that slides, handles as easily as silk; a small sleeveless linen wrap top; and another wrap skirt in linen. This one opens only when you walk. Suit, about $1195 (fabric by Etro); blouse, about $375 (fabric by Faliero Sarti). March at Emanuel Ungaro Boutiques, NYC; Palm Beach; Bal Harbour; Houston; Saks-Jandel; Balliet's. Photograph, *left:* Musée de Cluny, Paris. Details, stores, next to last pages.

Brigitte Lacombe

WHAT'S MODERN?

A IS FOR ATTITUDE: A MOD or how to tell it's today

BY JOAN JULIET BUCK

ATTITUDES: EITHER INTENSE ANXIETY OR COMMITTED FRIVOLITY. ANYTHING LESS THAN THE FIRST BETRAYS LACK OF DEPTH, ANYTHING LESS THAN THE SECOND BETRAYS LACK OF GRACE.

Beliefs: *A synthesis of what was absorbed in the transcendental (or gullible) years turns out to resemble the Judaic or Catholic faiths, or even Christian Science. Third World fundamentalism translates here and now as a return to genetic roots of belief. Watch for nationalistic trends: revival of puritanism and witch hunts in the USA, possible Albigensian heresy in France, alchemy in Germany. Talking points: The third secret of Fatima, resurgence of faith behind the Iron Curtain.*

Books: *Reading to improve one's mind rather than for cheap thrills, which are readily available in real life. The arcane is back—literature and obscure history rather than guidebooks to the occult. Poetry (rapid emotion, quick read) is on the rise. So are novels and novellas from North Point Press (Mandarin prose), biographies from Random House, translations from Russian, French, Italian.*

Careers: *Everyone who has a job has a career these days. Work is no longer an instrument of liberation but seen as something tiring and prematurely aging. As a focus, it has given way to . . .*

Children: *Newly compelling. Men seem to want them more than women. Offspring are considered possible answer to the meaning of life—easier, cheaper, faster than reincarnation. Safer, too.*

Doomsday: *Popular obsession that recurs at the turn of each millenium. Much talk about end of the world, Armageddon.*

Drink: Water, water everywhere—flat, fizzing, salty, salt-free—and not a drunk in sight. The new temperance has lowered the incidence of reckless acts and confined conversation to the acceptable and unsurprising. Sensual pleasure sought rather than oblivion. Rise in consumption of Margaritas, Château d'Yquem (instead of dessert), Cristal Louis Roederer, crème de menthe.

Drugs: *Seem to have taken over from cakes as the things no one actually buys but eats, as it were, off the neighbor's plate, leaving the user guilt-free.*

Equality: *No longer a burning issue. Now an excuse for bad manners. Seems to have been replaced by Power (see POWER).*

Family: An entertainingly novel concept first popularized by writer John Irving. The new idea is that you're supposed to trust and love those of your own blood and stop blaming them for everything you've failed to do to get ahead.

FOOD: THE ONLY AREA IN WHICH CONTENT IS PREFERABLE TO FORM.

Form: *A comeback; for twenty years, we have been choking on content. These days, good syntax and good sportsmanship are preferable to muddy secrets and mere good intentions.*

Freud: *Passé. Makes for poor conversation and a resentful turn of mind. Not adapted to present circumstances.*

Garden: A place in which to practice skills unrelated to ambition.

Gender: *A gap that will not be resolved by growing up.*

HEDONISM: REPLACING IDEALISM AS A MEANS OF AVOIDING REALITY.

Ideals: *Unfortunately unfashionable—worn out, embarrassing, useless. Synonymous with nostalgia, which gives rise to films that no one will understand in ten years' time. Synonymous in Washington, DC, with both apple pie and communism. Common ground for terrible misunderstandings.*

INFORMATION: OVERLOAD LEADING TO CONFUSION. CABLE NEWS NETWORK'S TWENTY-FOUR-HOUR NEWS, WINS'S "GIVE US TWENTY-TWO MINUTES WE'LL GIVE YOU THE WORLD," NEWS NIGHT-LINE, MIDDLE OF THE NIGHT NEWS SHOWS. PEOPLE NOW TRYING TO CUT DOWN ON FAT FACTS TURNING TO *THE WALL STREET JOURNAL*, THE *INTERNATIONAL HERALD TRIBUNE*.

Intimacy: *Helpful, though not essential for making children, and therefore related to the Meaning of Life. Difficult to attain (see TIME) but necessary now that no one any longer believes we are all one big loving tribe (see POWER).*

Jewelry: *One of the few good friends a girl has left, even if she has to buy it herself.*

JUSTICE: DIFFICULT TO GRASP OR ATTAIN IN THE ABSENCE OF IDEALS. NEEDS TO BE REDEFINED.

Knight in Shining Armor: *Man who goes into nuclear reactors to clean them out.*

Length: *Entertainment is stretching into hours. "Berlin Alexanderplatz," fifteen hours. "Fanny and Alexander"—uncut, five-and-one-half hours. Macro-stories on TV. Patience is required to grasp the point, and even more patience to enjoy the process.*

Love: *No longer universal, and a problem for all. The answer will no doubt be found in a combination of physics and mysticism.*

Materialism: *The only fuel for hedonism. Something one resigns oneself to as the only way out, or up.*

MEN: ALL THINGS TO ALL WOMEN.

Movies: *No longer as compelling as, say, twenty-four-hour rock videos on TV (Form over Content). Movie stars not pretty enough anymore.*

Nature: *Americans are beginning to realize that nature worship in the Western hemisphere is a risky thing. Hurricanes, grizzly bears, El Nino, blizzards, floods, all give American pantheism a measure of awe unknown in Europe.*

Nightlife: *No one is quite sure anymore where they*

ERN ALPHABET...

should be seen. As a result, everyone is going out more.

Order: *A concept heretofore considered right wing and repressive, which is, however, becoming more interesting as unrestrained expression loses ground. Even democracy needs neatness, logical thought, principles, clarity.*

Politics: *Issues clear, personalities unclear, and vice versa. More interesting: the idea of . . .*

Power: *Since one has to work hard to survive, why not want power as well? A temptation for younger generations.*

Principles: *A great desire to go back to first ones, but which ones?*

QUESTIONS: "WHY?," ETC., PLUS, "HOW WILL I EAT WHEN I'M SIXTY-FIVE?"

Real estate: *Seen as possible answer to previous question.*

Romance: *The opiate of the people.*

SEX: NO LONGER A RECREATIONAL DRUG; ITS PRIMARY PURPOSE HAS BECOME CLEAR ONCE MORE (SEE *CHILDREN*). MODERN ILLNESSES HAVE SCARED SOME PEOPLE OFF.

Spectacle: *Essential. It is imperative to amuse oneself and entertain others (see FORM). There is too much doubt around for entertainment to be subtle anymore.*

TAXES: CERTAIN, AND HIGHER. TRICKY NEW RULES TO MAKE US LOOK BAD, TOO. THE MORE WE PAY, THE BIGGER WE ARE.

Technology: *Computer illiteracy will be a handicap; but who's written anything worth reading in computerspeak?*

Television: *Has become a malleable medium rather than a purveyor of network nonsense. Hooked to computers, spewing endless news or rock music, is now an acceptable background in even the best homes.*

Time: *There just isn't enough of it.*

Travel: *More: Faster better cheaper. Also, trains—slower, worse, more expensive, but almost romantic.*

UNDERDOG: A PUPPY.

Values: *Where to get them fast, cheap, and first-hand is something everyone's thinking about. There have been sightings, but no one can give an accurate description.*

Victory: *Acceptable only over circumstances or oneself.*

Weight: *Less of an obsession than before, thanks to exercise and jogging and temperance.*

Weltschmerz: *Major—will the world blow up before I get what I want; and, if it does, what's the use of getting what I want?*

Xerox: *Whatever happened to carbon paper?*

Yahoos and Houyhnhms: *A Swiftian division that no one can accept anymore. We're all Lilliputians now.*

ZERO: A CONCEPT TO BROOD ON.

COLLABORATING

THE POWER OF FUSION

COLLABORATING

BENNETTON

PARTICIPATORY SHOW BIZ

IT

BY JOHN HEILPERN

There were hot-dog stands and candy floss, pizza stands and popcorn machines, candy piled in pyramids, bright-red balloons, red baseball caps for all, and a band that played "Tie a Yellow Ribbon Round the Old Oak Tree." There were sexy dancers and friends from childhood and show-biz moguls overdosing on jelly-beans. There was the birthday boy practically diving into his cake. And then he was taken into another room and given his present—a Porsche wrapped in a bow, like a toy.

As with everything associated with Michael Bennett, his surprise fortieth birthday party, for which he chose the guests, was produced with care, spared no expense, and had an unexpected set. It turned out to be a children's party for five hundred of his closest friends. There are lots of things to be said about Mr. Bennett, but of paramount importance is that he may be one of the few people left on earth who believes in having *fun.* He may even be one of the few people left who is actually having any. His life, which virtually amounts to his working life, revolves entirely round this theatrical sense of fun and play; and, furthermore, he likes others to join in with him.

"You having fun with this article," he asked me during its preparation. "Or is it going to be . . . *serious?*" I replied that I would be trying nobly for both. "Right!" he added. "Have fun!" He likes to play, in all seriousness. "Go play!" he often says to people working with him on a show. Of late, having bought what he calls his starter-home, a $3.2 million mansion in the Hamptons, he has taken to playing Lord of the Manor. He's amusing about it. "This is my land," he announced, showing me round the place in summer. "This is my pool. And that is the Atlantic Ocean."

Bennett is the modern Barnum. He is a genius of the American musical who with *A Chorus Line* and *Dreamgirls* fused music, story, dance, and design into a wholly original dramatic force. He is a director of enormous wealth and power, who nevertheless works through a ritual process of close collaboration with his creative team. His reputation is awesome, and frightening to some. Yet he is, in the best possible way, childlike, as all great performers are.

Turn, turn, touch, down, back, step, pivot, step, walk, walk, walk. Right. Let's do the whole combination, facing away from the mirror. From the top. A five, six, seven, EIGHT!

Oh, *boy!* That famous opening to Bennett's *A Chorus Line* has always had audiences sitting on the edge of their seats, but at the 3389th performance, which made the show the longest-running in Broadway history, Bennett brought the audience to the edge of delirium. That incredible night, a celebration and a gift, has itself become legend, for no one who was there will ever forget it. Six past and present *A Chorus Line* companies and 332 Chorus Liners performed the show. Nothing like it had ever been done before. The logistics were mind-blowing. For myself and others, it was the most brilliantly staged show we have seen.

It took Bennett just three days of rehearsal. Though he told me in advance how he would stage it, I still couldn't believe my eyes. It was like the magician who shows you how a trick is done and still produces magic. He did not restage the show, *(Continued)*

A Singular Sensation: choreographer/director Michael Bennett, flanked by (clockwise from lower left) set designer Robin Wagner, lighting designer Tharon Musser, co-choreographer Bob Avian, and costume designer Theoni Aldredge

Michael Halsband

(Continued) he reinvented it. During the mesmerizing finale, the house lights were turned on suddenly so that the stage and the auditorium became one, and there! onstage and filling every aisle in the theater, wave upon wave of dancers sang and danced the final number, on and on, more and more, in their gold costumes and gold top hats, until the audience screamed and was in a state of wonder, and many wept. We had all been returned to childhood then.

Michael Bennett first danced in public when he was two years old. Both on and offstage, his love affair with showbiz remains unshakable. He feels safer there, living in illusions. Ideally, he says he would like to have been born in a trunk in the basement of a Shubert theater and crawled out just as Jule Styne was conducting the overture to *Gypsy.* But it was not quite like that.

He was born Michael Bennett DiFiglia in Buffalo, New York. His father was a machinist for Chevrolet; his mother was a secretary for Sears, Roebuck. They enrolled the boy in a children's dancing school when he was three. From the age of four or five, it was taken for granted that he would become a dancer. He was already performing at Italian weddings and bar mitzvahs and in veterans hospitals. There's a picture of him in top hat and tails to prove it. He was too young to remember a sequence of steps. He would improvise as he went along. When he was five, he danced at his uncle's wedding and decided on a dramatic sequence of flat-heel turns around the banquet hall. But instead of turning for sixteen or perhaps thirty-two counts, he made up his mind that he wouldn't stop. And so, as the guests crowded round him, he began to edge them back by turning closer and closer to them. His memory of it is clear: as he turned and gathered speed he created his own space, turning and turning round the room until his body ached and his arms were numb. And then he remembers feeling nothing, and that he could have turned forever.

It may have become frightening. After several minutes, his uncle dashed onto the dance floor and had to grab Michael up in his arms. He was a crazed child, crazed on dance.

When he was eleven, he knew exactly what he wanted to be. He wanted to be Jerome Robbins. At fourteen, he was producing shows. He produced an annual school variety show with a cast of hundreds. "It was a boys' school," he explains, "so I got every beautiful girl from every other school in the city to be in our show, which ensured me the total cooperation of every boy. I rehearsed for five months and didn't attend much class. After all, I was in production! There was a boy who could drive. He was my chauffeur. . ."

An influence on his work, even then, was his childhood love of movie musicals, particularly the choreography of Jack Cole, who created American jazz dance. Cole's extravagant 1950s movie sequences—Marilyn Monroe in "Diamonds Are a Girl's Best Friend," in *Gentlemen Prefer Blondes.* Gene Kelly in *Les Girls*—could have been classic stage numbers. He choreographed "bust-out" dance—athletic, aggressive, and sexy. Cole was a "hot" choreographer, as Bennett was to become.

At sixteen, Michael dropped out of school to dance in Jerome Robbins' *West Side Story.* Robbins, *(Continued on page 256)*

TWYLA THARP &

JEROME ROBBINS

LET'S DANCE!

They share a passion for ballet and Broadway, and dances that slip fluently between the classical idiom and the vernacular; they share a love for satire, American romantics—like Sinatra and Astaire—and Bach. And this year, Twyla Tharp and Jerome Robbins, two of the most important minds and bodies in dance, will be, as co-choreographers of a new ballet for New York City Ballet, sharing a stage.

That two such celebrated autocrats in the same field choose to collaborate is nothing less than an event. Yet, Tharp confides, they've been talking about it for years. "Jerry and I joke about it," she says. "He'll be watching one of my rehearsals and compliment a movement, and I'll say 'Well, you're welcome to it, I got it from you in the first place.'"

Who approached whom with the idea of collaborating, no one can say: Tharp speaks of Robbins' "exceeding generosity" to other choreographers; but it's clear that she, too, feels empathy for fellow artists. "One of my great pleasures is commissioning composers, costumers—artists I respect—and offering them exposure in areas where they might not otherwise go." Where, one wonders, will she take Jerome Robbins?

No one would ever confuse a Robbins with a Tharp work—his, a speedy, jazz-injected classicism; hers, a loose, swaggering mix of pop dances and modern technique—but each makes dances that keep pace with—"deal with"—the times, very often to the beat of contemporary music. Robbins roughed up the theater world when he set ballet to Leonard Bernstein's street-smart score of "West Side Story" in 1957; Tharp rocked—and shocked—audiences choreographing to the Beach Boys in "Deuce Coupe" in 1973. More recently, Robbins choreographed to Philip Glass, and Tharp to David Byrne of The Talking Heads. This month, Tharp uses the rock minimalism of Glenn Branca.

"I've come to feel a need for contemporary music," says Tharp. "It reflects a different kind of tension, a hysteria—the kind we live with every day."—J.C.

Patty Dryden

COLLABORATING

COLLABORATING

THE GOOD NE

During the early days of the United States invasion of Grenada, the news media were first barred, then allowed onto the Island only for a few hours and under strict military escort. I was one of the first news correspondents to get in. It was three days after the invasion, and we all had many questions—how many U.S. and Grenadian casualties? How much fighting was still going on? How many Cubans? How many Russians? How stiff was the resistance?—and we all had deadlines.

By the end of the first day, I had gotten some of my questions answered, and I was eager to board the big Air Force C-130 aircraft that was to ferry us back to our bases in Barbados so that I could feed my story by satellite to New York.

We arrived at the airport—the one the Cubans were building, which is as yet unfinished—at around 4:00 P.M. with enough time to make the forty-minute flight back to our nightly news programs. But for some reason that remains a mystery to me—although I have my suspicions—we were not allowed to board the plane immediately. As the minutes ticked away, I kept revising downward my ambitions for the story I wanted to tell. After an hour had passed, and we were standing on the tarmac, I gave up all hope of getting any *(Continued on page 254)*

MACNEIL/LEHRER, TV'S FINEST HOUR

BY CHARLAYNE HUNTER-GAULT

WS

Behind the big picture: at the anchor desk, Jim Lehrer (left), Robert MacNeil; onscreen (from left), correspondents Kwame Holman, Judy Woodruff, Charlayne Hunter-Gault; offscreen, producer Les Crystal

Robert Risko

ROBERT WILSON & FRIENDS GO TO THE OPERA

Only Robert Wilson could have imagined "the CIVIL warS," but the collaborative approach applies to every aspect of this epic, twelve-hour "opera," every possible dramatic technique, in twelve languages, by a variety of authors, musicians, and designers, scenes of which will be performed worldwide before culminating in a complete presentation at the Olympic Arts Festival in Los Angeles in June.

"I am not the kind of artist who creates a work alone," says Wilson, whose most celebrated collaboration is "Einstein on the Beach."

While the "warS" has no conventional plot, it does have some leading figures —including the tallest woman in the world, right. Abraham Lincoln, for instance, who is to be some ten feet tall, will be played by David Bowie in the Los Angeles production. In one of the scenes, set in a desolate landscape, a mournful trio between Bowie and sopranos Hildegard Behrens (as the Snow Owl) and Jessye Norman (as the Earth Mother) progresses to a triumphant finale set in a lush forest.

P. Zachmann

MONOCLO

Biggest impact on medical treatment today comes from laboratory-made microorganisms, disease finders called monoclonal antibodies

BY ELLEN SWITZER

As one looks through the microscope, one sees on a blue background a dozen or so white circles. They look a little like stars dotting an early evening sky. Almost imperceptibly, some of the circles move towards each other, finding one or, occasionally, two or three partners. These circles are two different types of cells which will join, first side by side (like some kind of cellular Siamese twins), and eventually will fuse into each other to form one larger unit. That circle is a brand new, man-made cell, called a hybridoma, a highly useful creation that nature somehow did not see fit to produce on her own.

Someone has called the hybridoma "a microscopic version of the centaur" (that mythical creature that was part man and part horse), combining the best features of both species. The hybridoma inherits from one of its parent cells the ability to manufacture antibodies, and from the other the capacity, under the right circumstances, to reproduce itself virtually forever. Scientists call this prodigious reproduction capacity "immortality," although in a broader sense these hybridomas are, of course, not immortal. If exposed to some chemicals, or even too much heat or too much cold, they can indeed perish. But, for scientific purposes, they can be kept alive and turn out millions of more cells and their products indefinitely.

So, what we have now on that blue background is an "immortal" line of antibody-producing cells. They are placed in tiny plastic breeding boxes to do their job. The antibodies they make are called "monoclonals," and are collected and used to zero in on antigens that are present on specific cells that the antibodies recognize and attack. They act in the body like tiny smart bombs, drawing automatically towards their targets.

The technique for producing artificial antibodies in this way is so new that in 1983 a Food and Drug Administration report stated that "some researchers are predicting that this development is every bit as important as recombinant DNA and *may have a bigger impact on medical treatment than anything known to this point.*"

Other researchers have speculated that potentially the monoclonal antibody may become as important to the advancement of medical science as the discovery of antibiotics.

What can monoclonals do? The answer lies in immunology: the unique relationship between antibodies and foreign substances that invade the body. An organism produces antibodies when foreign matter such as a virus, a bacteria, a toxin, or some other unknown substance stimulates it to do so. Immunologists call the alien molecules that trigger this reaction "antigens." Certain types of antibodies match precisely certain kinds of antigens and hunt them down with the same sense of purpose with which a heat-seeking missile goes for its target. When the antibody has found its corresponding antigen, it attacks it by binding to its surface like a plug going into a wall socket, and thus may either destroy or in other ways change it.

Monoclonals are so tiny that they can be spotted only under the most powerful magnifying apparatus, but they can be tagged with radioactive molecules to be traced easily in the body with a variety of fairly simple techniques. The amount of radioactive material needed to mark the antibody is infinitesimal: not enough to do harm. And, because of their special nature, the monoclonals can also be armed with other chemicals, including some that may deal a killing blow to many kinds of invaders, for instance, cancer cells, malaria, many types of deadly viruses, bacteria, and poisons.

One of the principal medical institutions working with monoclonal antibodies is the Memorial Sloan-Kettering Cancer Center in New York City. Lloyd J. Old, M.D., a senior staff member of the Center and professor of biology at Cornell University Graduate School of Medical Sciences, Sloan-Kettering Division, shares with other researchers an optimistic and enthusiastic assessment of what these tiny man-made creations may eventually do for us all. "Monoclonal antibodies may eventually give us powerful weapons to deal with various types of cancer which now defeat some of our best efforts," he said. "With easily visible markers they may be able to locate with accuracy even minute nests of cancer hidden in obscure parts of the body. Combined with cancer-killing chemicals, they may be targeted towards these malignant cells and destroy just those, sparing surrounding healthy cells." One of the problems with all forms of cancer diagnosis used until now has, of course, been that it is often not possible to know exactly where cells from the primary site may have migrated. And the difficulty with pre-

ONALS

medicine's new strategic weapon

sent forms of treatment, from surgery to chemotherapy to radiation, is that by necessity, normal cells as well as abnormal ones have to be destroyed as part of the process.

But Dr. Old emphasizes two key words when he talks about monoclonal antibodies. They are *"specificity"* and *"potential."* Monoclonals, to date, still have a problem. We have many different types of cells in our bodies. The problem is to produce antibodies that distinguish cancer cells from the many normal cell types in the body. And, so far, it has not been possible to make a hybridoma that creates antibodies *specific* to just cancer cells. They also react with normal cells.

So, Dr. Old said that the first priority in monoclonal research today is to find antibodies that attack only cancer: the cell that is unhealthy and must be detected and destroyed. At Sloan-Kettering, many different kinds of antibody-breeding hybridomas have been created. Most are still unspecific, attacking, for instance, colon- and breast-cancer cells but also healthy liver or blood or kidney cells. They, of course, are not the ideal candidates for use in the diagnosis and treatment of human cancer.

But one monoclonal has already been made that seems to attack only three kinds of cells: those in malignant melanoma (a potentially deadly form of skin cancer), a specific type of brain cancer, and a few healthy cells including those that protect us against the ultraviolet rays of the sun by producing a tan. (Tanning cells and melanoma cells are related, in any case.)

This monoclonal antibody, called R_{24} by its creators, is now ready for *human* trials. It will first be used for diagnosis. Attached to tracers that will show up clearly under scanning machines, it will be injected into a few selected patients with melanoma and will, Dr. Old expects, be able to locate melanoma cells in all parts of the body to determine exactly where and how the cancer has spread. Eventually, Dr. Old and his team hope to use R_{24} in therapy as well, attaching cancer-killing or -inhibiting chemicals to these tiny missiles and aiming them directly at their targets.

But that is in the future. Meanwhile, let's get back to those white circles in the blue background we saw on that slide in the Sloan-Kettering laboratory. How exactly did they come to life in the first place? What does a scientist do to create a new, man-made cell? The ones we saw on that particular slide were made in several clearly defined steps. First, a small white mouse was injected with *human breast-cancer* cells repeatedly, over a period of weeks. The mouse generates an immune response against the antigen, the breast-cancer cells, and proceeds to make antibodies. Once the animal has been injected often enough to insure sufficient supply of these antibodies, its spleen is removed. The spleen will be larger than that in a normal mouse because so many of the antibody-producing cells are located there.

After removal, the spleen is punctured on one side with a tiny needle and then stroked gently, with the same instrument, to be "milked" of its store of special cells. Along with the antibody-producing cells, healthy red blood cells will be released in a small stream that can easily be detected on a slide without a microscope. It is even possible to distinguish visually the red cells from the antibody-producing cells. Then in a centrifuge, the two types of cells are separated. *(Continued on page 258)*

In these photographs, taken through an ultraviolet-light microscope, "smart" molecules called monoclonal antibodies (immunofluorescent stained here to show up as bright patches) attach themselves to cancer cells. Created by modern biologists' cell-fusing techniques, these monoclonals were made by joining antibody producing cells from cancer patients with cancer cells. Top: Human monoclonal antibodies, derived from a patient with Hodgkin's disease, attacking a group of lung-cancer cells. Center: Human monoclonal antibodies, derived from a patient with breast cancer, attack a group of breast-cancer cells. Bottom: Human monoclonal antibodies, derived from a patient with kidney cancer, attack a group of kidney-cancer cells.

Richard J. Cote, M.D.

It's for Milan, in a season of beautiful textures, refreshing minimal designs, the fashion message is clear, the strong points consistent. Pervasive: clean-lined and fluid shapes; longer, looser jackets; soft, barer tops. The best looks are both spare and feminine . . . with a certain charm and wit

The look of Milan, starting with **Krizia's** newest "animal," *left*—this season her sequin-eyed panther. Behind the wit, the season's keynotes—the sparene[illegible] of the grey/black tank shape, the rounded, scooped-out neckline, the soft bias-cut skirt with a rippling, uneven hem. Tank, about $17[illegible]. Skirt, about $370, Mar[illegible] Krizia Boutiques at Berg[illegible]dorf Goodman, Hattie, Palm Beach; Neiman Marcus. The wonderful multicolored sequin jacket, *right*, is also from Krizia. Hair, these ten pages, Christiaan; make-up, Francesca Tolot for Shoutier, LA. Fashion and accessory details, next to last pages.

Longer, lean-shaped proportions in a dress, a terrific skirt, in a jacket

Arthur Elgort

WHAT LOOKS GREAT NOW/ MILAN

The lean cut of **Krizia's** dashing ivory/black dalmation print sweater dress, *opposite*, with its [illegible] lean, scooped-out [illegible]ey longer shape. In [illegible]ora. About $630. [illegible]tiques at Bergdorf [illegible]; Hattie, Palm Be[illegible]oretta Blum, Dallas; [illegible] Miami. *This page*, **Con[illegible]'s** clean-cut redefi[illegible] "safari," with new [illegible] proportions: a tan [illegible]plin hip-length jack[illegible] rounded shoul[illegible] sleek straight [illegible]ve the-ankle skirt. [illegible] a small match[illegible] tank top about [illegible]cket, about $398. Ski[illegible]ut $262. Bergdorf [illegible]; Jimmy's, Brook[illegible]; Pearone, Troy Mi[illegible]; [illegible]ore, Dallas; Lina [illegible]erly Hills; Bacci's, Brin[illegible]lumbia. Fashion de[illegible]ails, more stores, last pages.

WHAT LOOKS GREAT NOW/ MILAN

Classic-shape pants…wonderful coat-and-jacket dressing

Views *above*, from **Gianfranco Ferre,** a longer jacket in grey wool, matching pleat-front pants, with a hip-length white silk tank top that blouses over its wide hip band. Jacket and pants, about $1300. Top, about $730. Saks Fifth Avenue, NYC; The Twenty-Four Collection; Bal Harbour; Ultimo, Chicago; Neiman-Marcus; Amen Wardy, Newport Beach CA. Late January at Gianfranco Ferre Boutique, Beverly Hills. . . . And, *at right,* the charm of Italian style, even in a uniform, here, in the **Fendi** entry for the city's design competition for Milan's policewomen. . . . *Opposite,* from **Gianni Versace**—pulled-together, sophisticated easy dressing. . . . Closeup, his navy/white striped, wool sweater and new-cut navy wool gabardine pants. Sweater, about $225; pants, about $300. Late February at Altman's; Marshall Field's; Gianni Versace Boutiques, Miami; Houston; San Francisco; Beverly Hills. . . . *Far right,* also from **Versace,** a navy/white striped wool knit kimono-sleeved top, navy-and-white glen plaid wool gabardine trousers. Over them, the finish of a loose 3/4 length navy wool knit coat-jacket. Sweater, $585. Jacket, about $725. Pants, about $275. Late February at Altman's; Marshall Field's; Gianni Versace Boutiques, Miami; Houston; San Francisco; Beverly Hills. More fashion details and additional stores, see next to last pages.

Arthur Elgort

The season's key pieces . . . *Above*, **Genny's** collarless khaki suede jacket ($1225) and khaki cotton tank top ($105), matching mid-calf suede skirt ($780). Saks Fifth Avenue, NYC; John Wanamaker; Saks-Jandel; Neiman-Marcus; Grace Jones, Salado TX; Apropos, Newport Beach, CA. . *Above right:* **Erreuno's** long collarless coat in pale-green wool gabardine ($728) over matching man-tailored trousers ($365) with a hip-length glen plaid jacket ($510). Altman's; Pompian, Chicago; Elizabeth Kay Fashions, Ontario. . . . *Near right,* from **Giorgio Armani, Milan,** a beige-black/white herringbone jacket in wool/silk, with a soft-draped closing ($625), classic grey wool trousers ($250), silk shell ($200). Late January at Saks Fifth Avenue, NYC; John Wanamaker; Ultimo, Chicago; Balliet's; Lou Lattimore, Dallas; I. Magnin. . . . *Opposite*, **Mario Valentino's** collarless 3/4-length cardigan coat in a subtle, patterned grey leather ($960) over his taupe-on-grey "plaid" leather pants ($796) and printed suede taupe-on-grey sleeveless shell ($498). Bergdorf Goodman; Ultimo, Chicago; Lina Lee, Beverly Hills. All prices approximate. Details, see last pages.

Arthur Elgort

New relaxed shapes in subtle,
muted colors, innovative textures…

The key effect of a jacket, cut longer and looser—**Gianfranco Ferre's** fluid, navy wool jersey card gun-jacket (about $685) *left*, with a skirt dropped to mid-calf. The skirt, in navy suede, wrapped and held at the hip over a navy silk crêpe de Chine underskirt. About $925. On top, his sleeveless navy silk crêpe de Chine/wool knit shell (about $400) over a white silk crêpe de Chine tank. About $150. Bergdorf Goodman; Hattie, Palm Beach; Marshall Field's. Late January at Gianfranco Ferre Boutique, Beverly Hills. . . . And from **Fendi**, *right*, an intriguing new shape—a leitmotif in their collection: a black-and-white pin-striped cotton "apron," narrow, wrapped at the waist, the back left bare. About $120. The long black suede bias-cut skirt, with an amusing floor length train, about $1440. To order, Late February at Bergdorf Goodman. Fashion details, see next to last pages this issue.

Arthur Elgort

WHAT
LOOKS
GREAT
NOW/
MILAN

A new minimal line—always
a collarless jacket, pared-down
sleeveless shells…bareness

Modern beauty
We all know it's a
juggling
act, but
we're getting good
at it—lining up
our time, priorities,
techniques. Here,
the facts behind the
buzzwords, because
what's modern
is what *works*

beauty: what's modern

ONE HELPFUL TECHNIQUE: GETTING IT DOWN TO A SYSTEM. ONE: LANCÔME'S BODY BEAUTY TREATMENTS OF THREE SYSTEMS THAT CLEANSE, HYDRATE, CORRECT... THAT WORK FOR DIFFERENT NEEDS (SKIN TYPE/CLIMATE/ACTIVITY LEVEL/ETC.) AND WORK WELL. CLOTHES BY RALPH LAUREN. THESE PAGES, HAIR, EZEL FOR BUMBLE & BUMBLE, NYC; MAKEUP, SOPHIE LEVY FOR PIPINO-BUCCHERI, NYC. DETAILS, STORES, SEE NEXT TO LAST PAGES.

Denis Piel

Beauty: what's modern...

Diet rethink

BY SARAH H. SHORT, PH.D., ED.D., R.D.

Certain lacks in the American diet put our strength and energy —even our health—at risk. Here, an age-adjusted eating rethink plus a nutrition-rich weight-loss diet...

LOSE WEIGHT WHILE FAMILIARIZING YOURSELF WITH THE FOODS MOST IMPORTANT FOR WOMEN: THOSE HIGH IN IRON, IN CALCIUM, IN VITAMIN A—GOOD PRACTICE FOR A LIFETIME OF MORE HEALTHFUL EATING. ARTIFICIAL SWEETENER MAY BE USED AS DESIRED; COFFEE OR TEA SHOULD BE DRUNK BLACK.

The core problem in a woman's lifetime nutritional balancing act is keeping essential nutritional intake high while keeping calories low enough to maintain a desired weight. Ideally, a woman should eat foods to satisfy her nutritional needs; but that often poses a weight problem, especially as a woman gets older and her caloric needs drop off. Supplements are one answer, but a better one is to increase exercise to burn the extra calories eaten to satisfy health and energy needs. That's where the diet *at right* comes in: averaging 1200 calories a day, it gets you started, not only reducing weight at a safe rate of about two pounds a week, but also teaching the kind of nutrition-rich eating that women of all ages should know and practice. (Like all diets, it works best if used with regular exercise.)

Diet rethink: a closer look

Every woman, young or old, thin or fat, needs the same nutrients throughout her lifetime: carbohydrates, fats, proteins, vitamins, minerals, water, oxygen . . . but you may need different amounts at various times, and special events such as pregnancy or illness also affect nutritional needs. The latest Nationwide Food Consumption Survey found that the intake of iron and calcium was *well below* recommendation for women twelve to fifty years old. Experts are concerned; you should be, too.

Iron deficiency is a particular problem for women eighteen to fifty. We usually don't eat as much food as men, and we lose iron when menstruating, both of which put us at a risk for iron-deficiency anemia, an energy-drainer whose symptoms include fatigue, headaches. Even if blood-cell count or hemoglobin levels are normal, you may be very low in body stores of iron, a condition *(Continued on page 254)*

THE BASICS AT DIFFERENT AGES

Age 18 to 34: Keep iron and calcium intake high, and increase vitamin A. If pregnant or lactating, increase calories and all nutrient intakes—DO NOT DIET.

Age 35 to 50: Decrease calories. Keep iron and calcium intake high.

Age 51 and up: Decrease calories. Keep calcium and vitamin D intake high.

A guideline to caloric needs throughout a lifetime: for the "reference woman" age 19 to 22, 1700-2500 calories with an average of 2100.

Age 23 to 50: 1600-2400 with an average of 2000.

Age 51 to 75: 1400-2200 with an average of 1800.

Pregnancy adds 300 calories per day to your needs, lactation, 500 calories per day.

□ = iron rich
▲ = calcium rich
● = vitamin-A rich

DAY 1

BREAKFAST

tomato juice

1 egg scrambled with ¼ cup low-fat cottage cheese ▲, sprinkled with parsley, tarragon, chives

bran muffin □ with low-calorie applesauce

coffee/tea

LUNCH

sandwich of 1 slice of ham or roast beef □ with lettuce, mustard (thin-sliced bread, preferably dark)

fresh fruit (or water-packed canned or frozen peach ●, apricots ●, tangerine)

1 8-ounce glass skim milk ▲

DINNER

3 ounces sole or flounder □ (baked or broiled) with imitation butter (product you mix with water) and thyme

1 small baked potato topped with 1 tablespoon low-fat cottage cheese ▲

½ cup baked tomatoes ● sprinkled with grated Parmesan, basil

coffee/tea

SNACK

8-ounce container of plain frozen yogurt ▲ topped with ¼ cup fresh or frozen berries

for women

DAY 2

BREAKFAST

4 ounces orange juice

½ cup "instant" oatmeal topped with cinnamon, ½ cup skim milk

coffee/tea

LUNCH

small hamburger (3 ounces lean) with onion salt, mustard on half a roll

cabbage/carrot salad with lemon and savory

8 ounces skim milk

DINNER

3 ounces baked or broiled chicken, skin removed (if baked, try white wine and marjoram, parsley)

½ cup rice cooked in chicken bouillon

sliced tomatoes and onions with oregano

SNACK

½ cup cantaloupe balls with mint

DAY 3

BREAKFAST

½ grapefruit topped with cinnamon

poached egg on very thin whole-wheat toast

coffee/tea

LUNCH

Tomato stuffed with ½ cup low-fat cottage cheese, ⅓ cup diced turkey or chicken, chives

1 slice melba toast with small pat butter or margarine

8 ounces skim milk

DINNER

1 small lean lamb chop

1 cup fresh or frozen cauliflower florets steamed with mushrooms, onion, basil

julienne strips of carrots simmered with ½ cup juice-packed pineapple—season with cinnamon

½ cup low-calorie lime Jello

8 ounces skim milk

DAY 4

BREAKFAST

½ grapefruit hollowed out, filled with grapefruit and orange segments

½ English muffin with small slice melted cheese

coffee/tea

LUNCH

8 ounces chicken vegetable soup

green salad with wine vinegar, mustard (dry), dill, paprika

1 slice thin whole wheat toast with low-calorie applesauce or scant low-calorie jam

8 ounces skim milk

DINNER

2 ounces roast beef in beef broth with mushrooms, onions over ½ cup cooked noodles

½ cup green beans (fresh, frozen, or canned) with imitation butter and chopped dill or favorite herbs

½ cup of Fruit Whip (1 egg white, ½ cup berries or other fruit, artificial sweetener whipped at high speed)

coffee/tea

SNACK

raw broccoli florets and dip of ¼ cup low-fat cottage cheese whipped with chives

DAY 5

BREAKFAST

4 ounces orange juice

¾ cup bran or high fiber cereal with ½ cup skim milk

coffee/tea

LUNCH

tuna salad (water-pack and smallest amount of low-calorie mayonnaise possible) with celery, small hard-boiled egg

1 slice melba toast or thin-sliced whole-wheat toast spread with low-calorie applesauce

small slice melon; 2 apricots; or 1 peach

DINNER

2 ounces calf's liver sautéed in scant oil with onions

½ cup three-bean salad

carrots cooked and glazed with imitation butter, lemon juice, parsley, nutmeg

pineapple (fresh or canned water pack) with 1 tablespoon Crème de menthe

SNACK

1 cup popcorn with "butter" salt

8 ounces skim milk

DAY 6

BREAKFAST

⅓ small cantaloupe

8 ounces plain yogurt

coffee/tea

LUNCH

8 ounces bean and lentil soup

small spinach and mushroom salad with lemon wedge or wine vinegar

orange segments (1 orange)

8 ounces skim milk

DINNER

3 ounces halibut or snapper with raw onion rings, parsley, lemon juice

small green salad (romaine and other *dark* greens) with lemon wedge or wine vinegar

SNACK

½ cup ice milk

DAY 7

BREAKFAST

6 ounces grapefruit or orange juice

1 egg scrambled or poached (add dill or basil or chives)

1 thin slice whole-wheat toast

coffee/tea

LUNCH

salad with dark greens, julienne strips of carrots, turkey, small amounts ham and cheese with low-calorie dressing

1 bran or berry muffin

8 ounces skim milk

DINNER

3 ounces broiled steak

½ small acorn squash with imitation butter

stir-fry small tomatoes, sliced onions, peppers in scant of oil, water

½ cup low-calorie applesauce

coffee/tea

SNACK

3 ounces dry white wine

2 round "butter" crackers or 4 tiny crackers with ½ ounce of Swiss or Jarlsberg cheese

TWENTY DIET IDEAS

1. When shopping, buy small cans/boxes; read labels.
2. Buy a low-calorie cookbook and experiment.
3. Prepare menus ahead.
4. Avoid skipping meals.
5. Do not eat at your desk.
6. Pay attention to what you are buying and eating. Imagine yourself in a smaller size.
7. Reward yourself every day. Walk to the store for a non-food item (book, soap).
8. If you are a compulsive eater, drink ice tea (cold slightly dulls your sense of taste) or chew sugarless gum (not necessarily lower in calories).
9. Use cinnamon to make food taste sweeter.
10. Portion size is key to successful dieting—use small eggs, thin-sliced bread. Measure out portions before meal time. Use a small scale until you can judge sizes.
11. Trim visible fat from meat and remove poultry skin.
12. Broil meat, fish, poultry; steam vegetables.
13. Use nonstick spray instead of margarine/butter/oil.
14. It is permissible to cook with wine: calories cook off, flavor remains.
15. Instead of mayonnaise to moisten hamburgers or sandwiches, use lettuce and tomato slices. Dress salads with herbs, wine vinegar, or lemon juice.
16. Use low-fat cottage cheese to top a baked potato.
17. Eat slowly. It takes about twenty minutes to have a feeling of satiety; if you eat quickly, you won't feel full until you have eaten too much.
18. Avoid concentrated sugars and fats—candy, sugar, honey, pie, butter, oil, salad dressing. There is nothing inherently wrong with them; they just contain too many calories in relation to nutrients.
19. Shut the kitchen door after meals.
20. At salad bars, avoid bacon bits, cheese, chick peas, creamy or oil dressings.

Beauty: what's modern... To be fit, you don't have to run your body into the ground. All it takes: three thirty-minute segments of aerobics a week. Still the most efficient: jogging... but tennis turns out to provide aerobic benefits, too

exercise: the Aerobic

Details, last pages

Aerobics have changed America's fitness habits: These heart/lung exercises have paid off in benefits we never expected, providing fit women with a physical/mental edge—strengthening mind and muscle, renewing energy, inspiring **edge** new confidence, better health. Here's the whole—extraordinary—picture . . .

Denis Piel

BY JACK H. WILMORE, PH.D.

In his landmark 1968 book *Aerobics* (M. Evans), based on the cardiovascular research that formed the basis for the original astronaut-training program, Kenneth Cooper, M.D., then director of the Aerospace Medical Laboratory (Clinical), emphasized the importance of appropriate exercises to strengthen the heart and to improve lung capacity. Cooper's startling proposal: that the American public change its image of "fitness" from one of strength and large muscles to one of a healthy heart and lungs.

Today, fifteen fitness-booming years later, overwhelming evidence bears him out: just *ninety minutes* of regular and strenuous exercise has been demonstrated not only to *improve* one's fitness level but to enhance one's *health* dramatically as well . . . boosting energy . . . calming anxiety . . . controlling weight . . . as well as considerably lowering one's risk of hypertension and heart disease. There is virtually no area of a woman's life, in fact, that aerobic exercise doesn't affect . . .

AEROBICS: HEALTH/FITNESS BENEFITS

In the 1960s, death from heart attack, a major form of cardiovascular disease, reached its peak. Even today, heart attacks are responsible for almost *one out of every three deaths* in the United States; cardiovascular diseases still account for more than half of our annual mortality.

The question is: Does aerobic exercise prevent, or at least reduce, the risk for cardiovascular disease? The answer is a "qualified" but convincing yes. (An unqualified yes would entail "controlled" study of infants, assigned to either an exercise or control group, throughout life.)

In fact, *all* forms of exercise contribute in some way to increased heart/lung function—getting out of your chair and walking to the refrigerator, for example, increases heart rate and breathing but, unless you have been bedridden for a week or two, has no *lasting* effect. To improve any body system, research shows, it is necessary to tax it *above and beyond* normal daily levels. Aerobic exercises (jogging, swimming, cycling), when performed regularly and adequately, do this and can improve or maintain optimal heart/blood vessel/lung function.

Epidemiologists have studied the prevalence of heart attacks in different populations, comparing active with sedentary groups. A series of studies observed sedentary bus drivers vs. active conductors, sedentary postal clerks vs. active civil servants. Each study demonstrated a much lower risk for heart disease in the active vs. sedentary group. Another series of studies, which examined active vs. sedentary longshoremen and active vs. sedentary Harvard alumni, confirmed these findings: the active are at a substantially lower risk for heart attack.

Experts have also observed the major risk factors associated with heart disease—hypertension, high blood-fat levels, even smoking—change in a positive direction as a result of an aerobic-training program. (Few people who seriously engage in aerobic exercise continue to smoke.)

Aerobic exercise has been shown to reduce blood pressure in those who are moderately hypertensive, as well as blood-fat levels of triglycerides and cholesterol. The reduction in total cholesterol is modest. More *(Continued)*

THE AEROBIC EDGE

significantly, aerobic exercise increases the high-density lipoprotein fraction of cholesterol (or HDL-cholesterol) and decreases the low-density lipoprotein fraction of cholesterol (or LDL-cholesterol). Both high levels of HDL-cholesterol and low levels of LDL-cholesterol are associated with an extremely low risk for heart disease. And while LDL-cholesterol is thought to be responsible for the fat deposited in coronary arteries, resulting in their narrowing, HDL-cholesterol is thought to *remove* fat from coronary arteries and transport it to the liver where it is metabolized. Many experts now believe that aerobic exercise exerts its most important influence through these HDL- and LDL-cholesterol changes.

Secondary risk factors for heart disease—diabetes, obesity, anxiety, stress, and depression—major health problems in their own right, are thought to be influenced by aerobic exercise as well. Some form of aerobics is medically recognized as an important part of the life style and treatment of the diabetic, reducing insulin requirements and normalizing blood-sugar levels. Because exercise raises body temperature, it helps to kill off bacteria. Research also pinpoints aerobics as the most appropriate exercise to counteract weight gain: many experts now agree that *physical inactivity is the most prevalent cause of obesity.*

THE MENTAL EDGE

An area where aerobic exercise may play a most important role is in changing emotions. Recent findings show that even a few minutes of aerobic-type exercise makes the mind more calm and alert, reduces anxiety, and in some cases, is as effective as psychotherapy in treating depression. A swim, jog, or bike ride is now believed to act as a "natural" tranquilizer for those who are anxious, angry, or overstressed.

While evidence that aerobics delay the aging process is inconclusive, it does suggest that the physiological changes make you "feel good"—in part due to endorphins, morphine-like substances in the blood, reported to increase with aerobic exercise. Although research is inconclusive, endorphins have been associated with the "runner's high" and the addiction to the exercise experienced by some.

As you become better conditioned, you are able to perform the same amount of "work" at a lower relative "cost," e.g., if your job requires you to work at 50 percent of your energy level through an eight- to ten-hour day, increasing your capacity by 50 percent allows you to perform the same job at a much lower "output." Result: You feel more energetic in the evenings and on weekends.

INJURY: THE OVERUSE SYNDROME

Aerobics require considerable effort and increase chances for injury—even for sudden death. A recent study indicated a jogger is at approximately seven times greater risk for sudden death than someone content to engage in sedentary activities, although this basically applies to those who already have underlying severe coronary disease; for healthy people, the overall risk associated with jogging is considered small. *(Continued on page 258)*

Beauty:
what's modern...

A WOMAN'S INTEREST IN FITNESS AFFECTS NOT ONLY HER ENERGY AND ATTITUDE BUT HER LOOKS AND HER LIFE STYLE AS WELL. IMPORTANT NOW: A SIMPLE HAIRSTYLE, BARE OR PALE NAILS THAT CAN BE COPED WITH FAST. ...AND PRODUCTS THAT PERFORM, HAVE PROTECTION BUILT IN, SUCH AS PRESCRIPTIVES HAND SMOOTHER, A SUNSCREENED TREATMENT THAT HELPS TO COUNTERACT DRY, CHAPPED SKIN. PRESCRIPTIVES CASABA CLASSIC LIPS. FASHION DETAILS, LAST PAGES.

Beauty:
what's modern...
Reflect on yourself
to see how
you appear
to others...
to learn what can
make the most
noticeable
difference
in your looks...
by using makeup
as a very
special kind
of "treatment"

Seeing yourself as others see you it can be very helpful in achieving improved skin, makeup. Here: Shiseido's Moisture Mist eyeshadows in Black and Yellow Shirt by Anthony Ferrara for Whiting and Davis. Patricia Von Musulin earrings. Manicure, Elizabeth Drabinski. Video equipment, Harvey Electronics Details, last pages

Image: Skin

BY SHIRLEY LORD

Because skin texture contributes enormously to the way your looks are perceived, the study of optical illusions is a new and increasingly valuable aspect of cosmetic research. When the surface of the skin isn't smooth, it looks older because light is scattered in an uneven way. Think of the change a pebble makes thrown into a pond . . . in the same way roughness "breaks up" your reflection in a mirror, it breaks up your image as others see you. Also, an older skin "looks" fragile because thinning in the dermal layers delivers a "look" of translucence. Older skin may even *feel* less pleasant than expected because of a lack of evenness.

With this new realization—that the way skin *feels* affects the way it *looks*—has come new emphasis on refining; today, a vital part of skin care. "The old-fashioned approach to 'refining' made the assumption people had blemishes to eliminate; products for the job were drying, harsh. Now, with the modern objective of 'evening out' the skin, sloughing products are more sophisticated, removing any rough areas totally but gently," explains Alayne Zatulove, vice president/scientific director of Estée Lauder.

"Without an even texture, makeup doesn't work as well. There was a time when we used color and shine to 'mimic' smoothness, but today we can create smoothness with treatment; actual smoothness that 'shows' and 'shows off' color at its best."

Norman Orentreich, M.D., clinical associate professor of dermatology at New York University School of Medicine, points out, "I can tell the approximate age of a person by studying her nail growth, which is a kind of skin. Between the ages of thirty and seventy, nail growth slows by about 50 percent. Hair growth slows down, too, but more in diameter, thickness, than in its length rate. When it comes to the epidermis, there are about thirty layers that replace themselves roughly at the rate of a layer a day. As skin ages, replication slows to every other day. You could say it's like wearing a shirt for two days instead of one. Skin looks worn, less fresh. There is also a lack of consistency, some areas turning over faster than others, which shows up in rough patches—a lack of evenness."

Nine years ago, Dr. Orentreich exhibited at the American Academy of Dermatology a collection of abrasive tools, instruments, and products used in the past to smooth the skin's surface. For years, he had studied the benefits derived from abrading the skin, both the ancient methods—going back to the Egyptians' use of milk, honey, and alabaster powder, loofahs, and beauty grains—and the everyday improvements he saw effected on men's skin by shaving. "At that time, I was unhappy with the look of aging skin. Many of my patients were models who were maturing, and who were asking, 'What more can you do for me?'

deep

"There was the ultimate, dermabrasion—the wire brush surgery technique for removing flaws and fine lines—but many people didn't need dermabrasion. They needed to speed up their skin-cell turnover time. I knew early work had been done with Scotch tape: tape pressed on and then stripped off took several layers of skin with it, and skin-cell replacement speeded up! I studied the loofah—the washcloth of the Polynesians—which is, in fact, the skeleton of a cucumber-like plant. As you dry the plant out you are left with the matrix; but it's variable, biologically different all the time, and therefore unpredictable." In about 1970, Dr. Orentreich found what he was looking for—a totally new nonwoven polyester fiber material developed by 3M. This was the beginning of the Buf-Puf sponge introduced initially to help clean up an acne-prone skin.

Since that introduction, there have been other forms of the Buf-Puf introduced (for the body and the back); but it is only recently that 3M has produced something Dr. Orentreich always had in mind for the exfoliation of older skin: the Buf-Puf Gentle, which he suggests be used with a dry-skin cleanser or moisturizing lotion in order to create, as he describes it, "the best patina."

"Buf-Puf Gentle is different from using beauty grains or chemical peeling in that it is much more selective. It takes off skin elevations more readily than the valleys—with other kinds of exfoliation, removal takes place on all levels. I believe for optimum results it's important to gently push its use to the point where you *know* you need a moisturizer afterwards. This increases blood supply, which in turn increases turgidity, the water content of the skin, plumping it up to look younger, firmer."

With the modern approach to surface values, new products called primers further enhance the work of exfoliants, preparing skin to receive color smoothly and evenly in the same way that primers prepare uneven walls to receive paint.

Among the new sloughers are Revlon's European Collagen Complex Refining Facial that moisturizes, "stimulates" skin's surface; Lancôme's Exfoliance, a water-activated delicate facial buff that cleans/sloughs gently; and, especially for sensitive skin: Estée Lauder's Rose Refining Mask. There are new "priming" foundations, too, such as Elizabeth Arden's Complexion Perfection, which "evens" up skin surface as it colors it . . . and new makeup-*cum*-treatment from Chanel such as Teint Extreme Protection Creme Makeup that contains an SPF factor of six and produces a "priming" effect. On counters soon will be Orlane's Special Effects Creme Makeup, which as Monroe Lanzet, senior vice president of research and development explains, "has an extraordinary ability to penetrate the skin to accelerate new cell growth to reduce lines, improve poor skin tone and help eradicate surface roughness. This is the makeup of the future: treatment to which color has been added. . . ."

The first of a number of much longer-lasting foundations for the women who always say, "Makeup never lasts on me": waterproof, sun-protective, Halston's Perfect Blend Makeup is based on a totally new emulsion system, light but above all delivering that essential smooth surface. Work is going on nonstop in the "concealer/cover-up" type of product, too, like Germaine Monteil's new Super Moist Hides Anything, a nondrying, moisturizing concealer that aims to create an illusion of smoothness. Looking to the future, Stewart F. Rohr, Monteil's president, says, "New research is directed toward *(Continued on page 252)*

Denis Piel

WHAT'S HAPPENING IN LONDON?
PIRATES AND RUFFLES, POWDERED BOSOMS
AND "MUMMY'S" PEARLS? ATROCIOUS HATS
AND SENSIBLE SHOES? OR BLACK-LEATHER PUNK?
PINK SPIKY HAIR, SAFETY PINS, AND SLASHED T-SHIRTS?
NO! LONDON IS UP AND HAVING A PARTY!
KIDS ON THE STREETS ARE CREATING ANOTHER
"YOUTHQUAKE," WITH WITTY, PRETTY FEMININE CLOTHES
TO WEAR AT THEIR CLUBS—WHITE TRASH, THE TITANIC,
THE WAG—AND ALL OVER TOWN. ON THESE
EIGHT PAGES, CLOTHES FROM A GROUP OF SMART,
YOUNG DESIGNERS WHO ARE PRODUCING
SOME OF THE BEST ENGLISH FASHION IN DECADES. . . .

THE NEW ENGLISH: WIT AND WITTICISM

Where the "youthquake," the new sense of freedom begins—with Bodymap's longer, leaner, layered looks from a collection called "Olive Oil meets Querelle" (Fassbinder's fantasy sailor) designed by Stevie Stewart and David Holah. Designers who "paint with texture" instead of color—with "neutrals that work for any age, life style," weights that allow layering—especially big shapes over skinnier ones. *Left:* A perfect example, a perfect longer look—one that runs throughout the collection—écru cotton sweatshirt skirt with bottom fluting (about $145); écru cotton sleeveless oversized "sailor" sweater (about $175); white plastic blouson "sailor" jacket—one of many—(about $145). Mid-March at Barney's. . . .

In a season of charming hats, Stephen Jones's have a special charm. As apprentice to Norman Hartnell, who was Queen's dressmaker in '30s and '40s, Jones learned to create "anything from nothing or everything." The result: hats for everyone from the Princess of Wales to androgynous rock star Boy George ("they've sometimes worn the same hat!"). *Right:* His straw boater with silk taffeta, changeable bow. About $200. Bloomingdale's; I. Magnin. *Beauty Note:* Lips that are part of the new freshness this spring—Revlon's, in Baked Coral.

Tony McGee

These eight pages: Hair, Nickey for John Frieda; makeup, Mark Hayles. Details, last pages.

WHAT
LOOKS
GREAT
NOW/
LONDON

Tony McGee

From the Joseph Tricot shop (where the designer Joseph Ettedgui first offered a few imported French sweaters as "afterthoughts" with his haircuts), there's a whole new way of dressing based on casual, easy, understated knits—seams on the outside, ribbing, unexpected layering, new proportions—like longer T-shirts under shorter sweaters to "break up the seriousness." *Left:* A look that couldn't be more "Joseph," more deliberately "underdesigned": a long butter-cotton tube skirt (a symbol throughout the collection, about $125); fine white cotton extra-long T-shirt (about $125); butter cotton, cropped oversweater (about $200); white scarf (about $49). March at Joseph Tricot, NYC. . . . At Culture Shock—a collection of youthful, clean-cut clothes that represents the apex in "east meets west" design. *Right:* A look that's "simpler than simple," very angular, very easy; square-cut baggy top with slightly draped front; wrap-front, cropped pants, all in cream and black printed raw silk. Turnout about $315. Late February at Barney's; Maxfield, Los Angeles. Details, see last pages.

WHAT LOOKS GREAT NOW/ LONDON

One of London's hottest hot designers: Katharine Hamnett (who admits to being "strong willed," and who, after art school, decided her fashion-design future by sliding a blind thumb into a "careers" book!). Today, in her eclectic collection: wash-and-wear clothes (even the silks) that fulfill her vision of the perfect personal wardrobe—a body-conscious, versatile, "ageless" look—with longer lengths, a range of neutrals, sophisticated blouses, and silk "protest" T-shirts. *Left,* from a group of deepest indigo—the "natural evolution of black, grey," a new take on "bareness" in cotton poplin: longer slit-back skirt (about $120); cut-away "life-saver vest" (about $185); zip-front blouson jacket (about $210). February at Charivari, NYC. . . .

Betty Jackson, now in her early thirties, works from color up to fabric and texture that give inspiration for shapes—shapes that evolve from season to season within her basic philosophy of "comfort and wearability." They are "all-day clothes"—suited for an active life style—clothes that slide from day into evening. *Right,* a look that's quintessential Jackson, simplicity that really drives home the point about big, easy cuts, layering: wonderful white linen drawstring trousers (about $260); and, in a subtle "grape" linen and cotton, an asymmetric undershirt, tied at the waist (about $85); a matching overshirt (about $190). Mid-February at Lord & Taylor; John Wanamaker; The Twenty-Four Collection, Miami. Details, stores, last pages.

Tony McGee

WHAT LOOKS GREAT NOW/ LONDON

First there were skirts and shirts with four sleeves—strange to look at, but great slipped on, tied at the waist. Then there were the best-selling Prince of Wales suits with cut-out armholes (American buyers had them sewn up!). Today, in his third collection, twenty-three-year-old John Richmond hits his witty stride with versatile, architectural pieces cut from uncomplicated fabrics—foils for clothes with double yokes, jackets with open backs, T-shirts and blouses that really "come apart," unbuttoning back and front! *Left,* a signature piece, signature suit: his natural linen, wrap-front, mid-calf trousers (an adaptation of his own favorite pair of antique oversized pants, about $146); white cotton blouse that dips in back (about $105); natural linen buckle-back jacket (about $210). March at Barney's; Maxfield, Los Angeles; I. Magnin. . . . Japanese buyers discovered Rachel Auburn and her boutique, Kensington Market, because it was stocked with very "Japanese-y" tie-dye dresses. What you find at Kensington Market today—subtle colorations and clothes that are "sexy but not in an obvious way—cut big and loose, never fitted." *Right,* just one of the dresses she designs for herself, a "Ford" that evolves every season—this time with a new sense of bareness—white crinkle-cotton calico, with long sleeves, mid-calf length, about $150. March at Bloomingdale's. *Beauty Note:* Lips—softer, paler, prettier—Lancôme's Pink Sugar Rouge a Lèvres Satin. These pages, backdrops painted by The Cloth Group of Textile Designers, London. Details, see last pages.

Tony McGee

WHAT LOOKS GREAT NOW

A difference that's immediately apparent: a totally natural, pared-down total look. It starts with a spareness in design, epitomized by the bare, clean lines of a tank top, left—in soft pink cashmere. By ***Ralph Lauren.*** *About $158. Bloomingdale's; Polo/Ralph Lauren, Haverford PA; Neiman-Marcus; Polo/Ralph Lauren at Perkins Shearer, Denver; Frederick & Nelson; Polo/Ralph Lauren, Ontario. . . . Right: More of the relaxed nature of a tank top, in a natural cotton knit, by* ***Pierre Cardin Knits.*** *About $24. Late Jan. at Saks Fifth Avenue; Burdines; Hudson's; Neiman-Marcus; I. Magnin. . . . Equally easygoing:* ***Ralph Lauren's*** *longer cotton twill skirt, about $85. Feb. at Henri Bendel; Rich's; Polo/Ralph Lauren, Fort Lauderdale, FL; John Freeman, Tyler TX; Polo/Ralph Lauren, Aspen/Vail CO. These eight pages: hair, Thom Priano for Garren, NY; makeup, François Nars. Details, last pages.*

SURFACING AS ONE OF THE STRONGEST, MOST APPEALING STATEMENTS—IN FASHION. IN BEAUTY, ACROSS THE BOARD: A NEW PURITY, BASED ON CLEAN AND BARE SHAPES; CLEAR, "NO-COLLAR" NECKLINES; MINIMAL ACCESSORIES, LOW-KEY MAKEUP, FLAT LITTLE SHOES...ALL COMBINING TO CREATE A REFRESHING NEW SPIRIT, A FRESH NEW APPEAL

MINIMAL DRESSING

MINIMAL DRESSING

More of the softness, the uncomplicated nature, that allows for one of the easiest and most attractive ways to dress. On opposite page: The modern ease that **Calvin Klein** does best, does effortlessly: a loose linen T-shirt, slightly overscaled linen collarless jacket, and pleated linen pants. T-shirt, about $120; jacket, about $280; pants, about $90. February at Barwit Teller, NYC; Filene's; Saks-Jordel; Jacobson's; Marshall Field's; Ballet's. . . . And, this page, more fashion dressing with a difference, from **Calvin Klein:** this clean, crossdress linen blouse, about $130, with his newer wool jersey pants, about $180. February at Altman's; Saks-Jordel; Montaldo's; Jacobson's; Frost Bros.; Bullock's. Details more stores, see last pages.

WHAT LOOKS GREAT NOW

The new pared-down ease—in coat dressing, in any dressing—producing new basics . . . with more going for them. You see it, this page, in the terrific scale of ***Ralph Lauren's*** *long double-breasted cotton poplin trenchcoat, with his equally overscaled and menswear-inspired pinstripe wool cuffed trousers, and a simple little T-shirt—in cashmere. Coat, about $490; pants, about $230; T-shirt, about $198. Saks Fifth Avenue, NYC; She at La Place, Beachwood OH; Polo/Ralph Lauren, Kansas City MO; Polo/Ralph Lauren, Dallas/Houston; Polo/Ralph Lauren, Salt Lake City UT; Polo/Ralph Lauren, Carmel CA. . . . Opposite page: The essence of easy attractiveness, from* ***Oscar de la Renta****—as simple as a striped cashmere tunic over a spare little cashmere skirt. About $900. Late January at Elizabeth Arden Salons; Montaldo's; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus; I. Magnin. Details, more stores, see next to last pages.*

MINIMAL DRESSING

King

The impact and integrity of the new spareness: strikingly evident in the simplicity of a dress, standing on its own. This page, right: From the master of minimal dressing, ***Zoran****, his beige cashmere and silk dress that drops to mid-calf at the hem, drops to a deep V in the back. About $560. Late Jan. at Saks Fifth Avenue; Filene's, Chestnut Hill MA; Zoran, Washington DC; Linda Dresner, Troy MI; Ultimo, Chicago; Jackson-Graves, Minneapolis MN. . . . and inset below, from* ***Geoffrey Beene****: the freshness of his one-button finely striped wool chemise with soft fullness that narrows down the arm, down the body. About $795. Bonwit Teller; Sara Fredericks at Bonwit Teller, Boston; Nan Duskin; Jacobson's; Harzfelds, Kansas City; Neiman-Marcus.*

. . . Opposite page, far right: A charmer, from ***Calvin Klein****—his cashmere chemise with a longer length, a loose sleeve, and buttons down the front. About $460. February at Bloomingdale's; Hudson's; Marshall Field's; Ballet's; Neiman-Marcus; I. Magnin. . . . and, inset center:* ***Ralph Lauren's*** *new take on a T-shirt—elongated into an easy going dress, very soft and appealing in cashmere. About $350. Barney's; Polo/Ralph Lauren, Tampa Fl; Polo/Ralph Lauren, Chicago; Polo/Ralph Lauren, Dallas/Houston; Polo/Ralph Lauren, Palm Desert CA; I. Magnin. Details, more stores, last pages.*

WHAT LOOKS GREAT NOW

minimal dressing

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: with this season's attractive long, lean shapes . . . if you want alternative suit dressing . . . the newest, prettiest haircut . . . a flat-heeled sandal with style

When you're dealing with the long, lean-from-rib-cage-to-hip clothes shape that you see in the pictures, *below,* that's the predominant shape of the season—**it quickly becomes clear that the success of the look can depend as much on accessories, hair, and makeup as it does on the basic clothes pieces.** You may find it helpful, therefore, with these—as with any unfamiliar clothes—to experiment: do a "dry run" complete with accessories and a long look in a full-length three-way mirror.

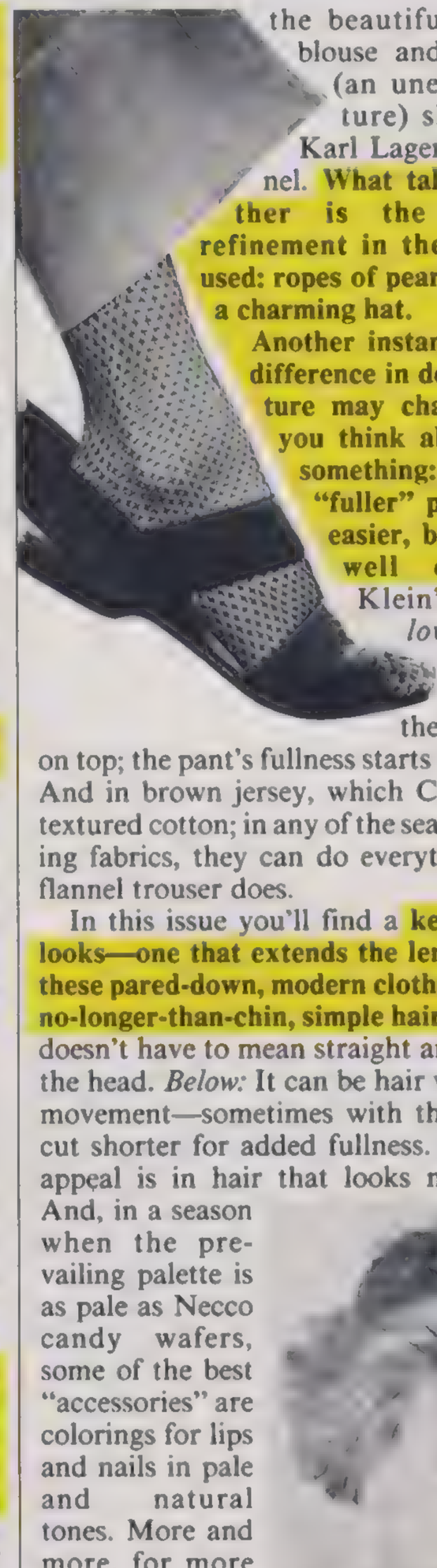
Some guidelines to consider: This elongated proportion appears in every length from knee to ankle, and the look of shoes and legs is key. With knee-length hemlines (e.g., the Yves Saint Laurent jersey tunic and skirt, *lower left*) what works best, for the most part, are high-heeled pumps and stockings in a tone that blends with the skirt.

At night, with a long, narrow dress—a dress with the polish of Geoffrey Beene's jersey, *upper left*—you may well want the lift of a delicate high heel, and a sheer, decorative stocking—one with glitter, clocks, a bow at the ankle. By day, a below-mid-calf skirt such as Calvin Klein's grey linen, *above,* can easily take flat-heeled shoes and textured stockings. But you'll find **there's a different concept in "flat-heeled" shoes this season,**

and the difference is an attractive one. The current evolution of a sandal is broader-strapped, gutsier, has a more city-oriented style. Perfect example: the Maud Frizon sandal, *right,* a mix of broad bands of leather-piped brown suede and black elastic. Its assets beyond the appeal of the style: enough "weight" to balance a long skirt and top; nothing at the ankle to cut the look of a long leg.

Another important factor to consider with these looks: the collarless, spare necklines that are part of their modern effect. **In this issue, you'll find the necklines mostly left clean, uncluttered;** but for a softer look at the neck, you might add: one of the season's long chiffon scarves, loosely tied; a "collage" of beads and chains in lengths from the neck to below the waist. The closer whatever you add is to the clothes color, the less it breaks the line . . . and that's true, also, of a belt. Also worth considering about belts: a narrow one—no more than 1½" wide—resting on the hip elongates the body, and the belt works best if it fits a bit loosely. Pulling it tight would break the soft, unconfining narrowness that's part of what makes these clothes feel so easy on the body and look so attractive.

The notion that a blouse and skirt can be a viable stand-in for the finish of a suit is an enormously appealing one . . . and you'll find it starts with a degree of refinement and "presence" in the basic pieces, a level of design that takes them beyond the classic. Case in point:



the beautiful white silk blouse and blue denim (an unexpected texture) skirt, *left,* by Karl Lagerfeld for Chanel. **What takes them further is the degree of refinement in the accessories used: ropes of pearls and jewels, a charming hat.**

Another instance where the difference in design and texture may change the way you think about—wear—something: this season's "fuller" pants. They're easier, but controlled, well cut. Calvin Klein's *center, below,* for example, are on a yoke, flat at the back, narrow on top; the pant's fullness starts below the hip. And in brown jersey, which Calvin's are; in textured cotton; in any of the season's soft-falling fabrics, they can do everything a classic flannel trouser does.

In this issue you'll find a **key to all these looks—one that extends the length of line of these pared-down, modern clothes—is a short, no-longer-than-chin, simple haircut.** "Simple" doesn't have to mean straight and flat against the head. *Below:* It can be hair with body and movement—sometimes with the under layer cut shorter for added fullness. Basically, the appeal is in hair that looks natural, unset. And, in a season when the prevailing palette is as pale as Necco candy wafers, some of the best "accessories" are colorings for lips and nails in pale and natural tones. More and more, for more and more women, "natural" seems to be the operative word. ▽

Our model is wearing Quencher Lustrous Matte Lipstick and Pink Camellia Nail Gloss.

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HEALTH

style

Exercise instruction: will your insurance pay for it? . . . heartburn explained . . . walking: all the image/fitness pluses. . . sulfites: the "new" allergy culprit . . . reexamining some "bad-rep" foods. . .

NUTRITION FOOD REVIEW

Nutrition experts are reminding that many foods that have recently gotten bad press (eggs and salt among them) may be unhealthful when eaten to excess but can be vital components of a healthy, active woman's diet. Key to getting the benefits of these and other foods: putting variety in your diet, and always keeping portion sizes small.

THERE ARE NO GOOD OR BAD FOODS--SAY EXPERTS--ONLY GOOD OR BAD DIETS

- EGGS, perhaps the prime example of those foods that have been cast as health villains, are among the most economical, nutritionally dense, and biologically compatible protein sources available to human beings. For healthy women, eggs' nutritional wealth--protein, calcium, riboflavin, and vitamin A, all in just 80 calories per large poached/boiled egg--more than compensates for eggs' moderate cholesterol level. When it becomes too much of a good thing, say experts: when you eat more than three extra-large or four medium eggs per week or cook the eggs with added oil or butter.

- SALT, basic to our bodies' function and normal fluid balance, may be less of a cause of hypertension, studies are revealing, than other factors ranging from heredity to inefficient kidney function. While it is dangerous--and virtually impossible in a world of processed foods--to avoid salt totally, experts okay a daily sprinkling of less than a teaspoon for healthy people.

- SHELLFISH can be an excellent protein source. Surprising: three ounces of lobster has no more cholesterol than the same amount of chicken; shrimp--the fattiest choice--only about one-third the cholesterol of an equal serving of liver. Experts still suggest eating shrimp no more than once a week.

- PORK is intentionally being marketed leaner than ever. While experts say a small serving per week is okay, bear in mind: roasted lean pork has more fat and less protein than an equal serving of lean roast beef.

Each of us is born with about 50 percent slow-twitch endurance muscle fiber, 50 percent fast-twitch strength fiber. Can training change the percentages? No, but regular aerobics *can* help endurance fibers use oxygen more efficiently, keep going longer. And weight work gives the muscles controlling arms and legs the strength to move farther.

[illegible]

YOUR PET'S HEALTH, DOCTORS ARE LEARNING, CAN STRONGLY INFLUENCE YOUR FAMILY'S HEALTH . . .

"Young children are especially vulnerable to picking up diarrhea-causing Campylobacter jejuni and salmonella bacteria by touching a pet's coat or feces and then putting their fingers in their mouths. And studies show that one illness cats often develop—toxoplasmosis—causes flu-like symptoms in humans that, when contracted by a pregnant woman, can cross the placenta and cause irreversible harm to a developing fetus," says James G. Fox, D.V.M., of Massachusetts Institute of Technology. As Toxoplasma is excreted in cat feces, a pregnant woman should *never* change a litter box. Pets should receive checkups *at least* annually, and a family doctor should be alerted to a pet's presence in the home should someone become ill.

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NIGHT of OLAY

"A thin pad for heavy days? Finally. Sure & Natural Super."

"I couldn't believe a thin pad would work for me on my heavy days," said Wendy Tilles.

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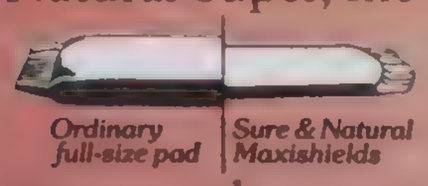
After Wendy tried Sure & Natural Super, she said, "I'm shocked! This thin pad gives me so much protection on my heavy days. I'll never go back to thick pads. Never!"



Wendy Tilles

Sure & Natural Super Maxishields

pads with superabsorbent fibers

Such super protection, you'll never go back to thick.

HEALTH *style*

the sulfite controversy

"Sulfiting agents," used as preservatives, are added to fruits and vegetables to keep them looking fresh (particularly in restaurant salad bars); seafood and fried potatoes; processed foods—fruit drinks, beer, wine, baked goods; and medications—including antibiotics and analgesics.

Although sulfites have been listed as safe by the FDA, their status is being reviewed, as sulfites are now thought to cause severe—possibly fatal—reactions in some people, particularly asthmatics. Reactions have included everything from nausea and diarrhea to acute asthma attacks, severe allergic reactions, or loss of consciousness; and it is believed that the number of people who may be sensitive to sulfites could be large.

The FDA has advised that all those who serve or sell food must notify consumers of sulfite use through posted signs or menu notations. If you think you may be sensitive: Read labels of packaged foods (chemical names: sulfur dioxide, sodium sulfite, sodium and potassium bisulfite, and sodium and potassium metabisulfite). In restaurants, ask if any foods have been treated with sulfites.

the importance of walking

WALKING IS YOUR BEST STEP IN THE DIRECTION OF FITNESS, BUT THE BODY BENEFITS OF WALKING TELL ONLY HALF THE STORY

The way you walk is revealing. To an observer, a walk can be as individual and distinctive as a facial feature. Consider Mae West's famous strut—as identifiable as her wink and the cadence of her delivery. Or John Travolta's opening street-saunter in *Saturday Night Fever.*

That a walk can establish character, there's no question. In the same vein, there's something about a woman's long, strong, healthy stride—head up, straight-shouldered—that tells the world she's a presence to be reckoned with. It's one of the things we noticed recently in Milan: the way the models came down the runway with a modern, confident, sure-footed gait—a far cry from the languid slouch and glide models affected only a decade or so ago.

The way you walk not only announces your mood and personality but also reflects your level of energy and fitness. In that sense, a wonderful walk becomes not only the positive end result of health and fitness but also the means. As an exercise, brisk walking, sometimes called health-walking, is gaining new recognition, considered probably the best exercise there is for the largest majority of people. According to Grant Gwinup, M.D., director of endocrinology and metabolism, University of California at Irvine, walking, a good aerobic exercise, can provide better overall body conditioning than running or jogging, without the risk of injury. It's an activity that anyone—of any age, any fitness level can do, under almost any conditions, with little preparation or equipment.

A half hour of sustained walking at a brisk, uninterrupted pace provides the most health benefits and the best "value" from a weight-control point of view. "The average woman will burn about 450 calories in an hour of brisk walking, compared to only 250 calories in a typical spa workout," Dr. Gwinup said. "And walking is particularly applicable to women because generally they're mechanically engineered to walk with ease because of their greater pelvic width."

In addition, experts are finding walking provides significant psychological as well as physical benefits. Daily walking relaxes, reduces stress, promotes better sleep patterns, as well as getting you where you want to go.

A FOOT CARE COUNTS...A LOT!

A recent foot survey, cosponsored by Scholl and the American Podiatry Association, revealed that Americans, in general, have little concern with the health of their feet and underestimate the benefits of good foot care. . . . Walking, it turns out, was the most popular exercise of one-third of the respondents . . . 75 percent said they spend more than four hours a day on their feet—the reason, perhaps, that 62 percent think foot pain is normal. (Nearly *half* of all women have occasional foot pain.) Though one-third blame pain on improperly fitted shoes, nearly one-quarter of the women surveyed said they would sacrifice comfort for fashion. . . . The bottom line: foot care should be a *health* as well as *beauty* concern.

A CHEERING BOOK TO READ, TO GIVE TO SOMEONE YOU LOVE WHO IS GROWING OLDER: HARVARD PSYCHOLOGIST B.F. SKINNER'S NEWEST, *ENJOY OLD AGE* (WRITTEN WITH MARGARET VAUGHAN, PH.D.; NORTON). SKINNER, NOW SEVENTY-NINE, EXPANDED A PERSONAL TALK ABOUT GROWING OLDER INTO THIS GUIDE TO ACHIEVING LIFELONG MENTAL AND PHYSICAL FITNESS—INCLUDING SUCH SUBJECTS AS MEMORY, THINKING CLEARLY AND CREATIVELY, EXERCISE, SEXUALITY IN LATER YEARS.

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Q&A

Will insurance cover exercise costs? . . . heartburn: causes, cures

Will my health insurance cover fitness expenses to strengthen my bad back?

"Probably not," says an Aetna Life Insurance expert. "Most health-insurance policies cover only treatment of disease or injury. In the case of a bad back, a doctor would have to prescribe a specific treatment, then a certified physical therapist would follow doctor's orders, supervising only those exercises designed to improve your back condition."

Because fitness centers are combining conditioning and physical-therapy facilities, many people think both services can be covered by insurance. If the therapist is certified and treatment fulfills a doctor's prescription, the therapy would be covered by insurance; but neither the overall offerings nor membership dues would fall under insurance benefits. One exception: cardiac-rehabilitation programs with supervised aerobic exercise as treatment *are* covered by insurance.

With the increasing concern for wellness, some employers may design an insurance policy that covers fitness expenses. It's more common, however, for fitness services to be part of employee benefits and not insurance.

What is heartburn? Can I prevent it?

Heartburn is a burning sensation under the breastbone sometimes accompanied by an unpleasant taste in the mouth. It's a symptom resulting when the valve at the end of the esophagus remains open after allowing food to enter the stomach. This enables digestive juices to seep up and irritate the lining of the esophagus.

"About half of pregnant women experience heartburn," reported Robert Fisher, M.D., professor of medicine, co-chairman of the section of gastroenterology, director of the functional gastrointestinal disease center at Temple University School of Medicine. This may subside in the final trimester for some women; for a few, it may continue after delivery."

For others, dietary habits are the most common causes of heartburn. For many people, fatty, spicy, or acidic foods cause heartburn as may coffee, tea, chocolate, alcohol, carbonated beverages, and mints. Overweight people often experience heartburn from dietary factors and from the pressure of tight clothing. When they lose weight, heartburn usually disappears. Because cigarette smoking can cause heartburn, quitting smoking can help it.

Another heartburn remedy: elevation. Gravity helps the digestive process by keeping acids from leaking into the esophagus. Said Dr. Fisher, "Sit or stand up after eating; try not to eat less than two hours before going to bed; elevate the head of the bed by placing blocks under the head legs.

"Over-the-counter antacids may help to alleviate mild heartburn symptoms," said Dr. Fisher. If you're pregnant, or if heartburn persists or becomes severe, discuss further treatment with your doctor. ▽

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POST-MODERNISM

(Continued from page 175)

you're not part of the solution you're part of the problem had, by the 'eighties, given way to a nagging suspicion that even the solutions were problems.

Into the vacuum thus created has come Ronald Reagan, whose Presidency may be the single most vivid demonstration that things have indeed changed in this country. Ten years ago, he was a political outsider, his views treated by the press and by most other politicians as political anathema. But after a decade and a half of watching Presidents reeling out of control, dragged along by circumstances, people were ready in 1980 to vote for a President who at least promised to get us out of the solution business; and Ronald Reagan pushed all of the right buttons. He could end up being the first two-term president in over twenty years.

Modernism, both as a philosophical position and as a cultural tendency, depended a lot on the idea of solutions, particularly in architecture and design. The functionalism that informed modern architecture, at least in theory, not only bought the idea of progress, it built a whole new theology around it. Le Corbusier's definition of a house as "a machine for living in" was nothing more than the pursuit of rational solutions to their extremes.

Moreover, the Modernists in art and architecture shared with the technocrats a naïve but rather convenient view of modern society. They were all quite sure that the inevitable progress of industrial society had rendered obsolete most previous social categories, class being the most important of these, but those involving sexual, ethnic, regional, and spiritual bonds included as well. It wasn't so much that those categories had been eliminated, but that the larger industrial reality with its endless ability to provide for *homo economicus* had turned any such social divisions into irrelevant artifacts. In America, the vision was of a monolithic middle class with shared aspirations and nearly uniform taste, relieved by prosperity of the burden of enduring any ambiguity or conflict in its collective life. Modernists of all stripes looked at this mythical mass society and either tried to provide for it (architects and technocrats) or allowed themselves to be repelled by it (writers and artists).

But even in its reaction against modern society, modern art remained enamored of the progressive quest for solutions. Its infatuation with the abstract and irrational was at heart a search for some inner solution, a search that almost always proceeded in a linear and rational way and was always intended to reflect back on the ever-unfolding real world. Modernism expressed a need to *justify* artistic activity. It did it by setting the artist up as an objective observer of modern society, a commentator on the modern human predicament. As Octavio Paz has put it, "Modern art is modern because it is critical." If life is tragic, art must be heroic. From a position essentially outside of society, the artist assumed a vanguard role, alternately probing and provoking the somnolent modern mind into some sort of esthetic awareness, but always reserving the right to awareness for himself.

In the 'eighties, much of the pretense has disappeared and we've dropped the notion that this is a particularly rational world. Call it the curse of consciousness. We've been freed from much of the mythology that we grew up with, but at the cost of having to come to terms with the fact that we live in an increasingly competitive world of dwindling resources, which has as much chance of degenerating as it does of advancing, and in which power has replaced progress as everyone's ticket to the future. It is the paradox of our time that whatever liberation we have achieved is subsumed daily by a world of profound limitations.

In this environment, the relationship of art to the larger culture has been transformed. The ideal of artistic detachment has lost a good deal of its charm. Art no longer needs to justify itself, and it has given up on trying to be heroic. Instead, art and architecture have come to appreciate American society for what it is: a robust, pluralist, flashy, trashy, and unabashedly commercial culture, where extravagance and kitsch hold as much promise as any search for abstract truths.

It was a process that began as a renegade movement in the 'sixties with the Pop art of Johns and Rauschenberg among others. In the 'seventies, it attained academic legitimacy

In a no-win world, art has turned on itself

with the publication of Robert Venturi's *Learning from Las Vegas,* which celebrated the honesty of commercial architecture and inspired the slogan that "Main Street is almost all right." And in the 'eighties, this embrace of popular culture has become completely institutionalized. As much as anything else, Post-Modernism seems to be an admission that high and low culture, on a convergent course for years, have finally collided. We are witnessing the dissolution of the avant-garde, its near total absorption by the mainstream. In the face of a no-win world, culture has turned in on itself: the eclecticism and the collage imagery that have come to characterize Post-Modern art and architecture represent both an assertion that culture is the only reality that matters and a realization that it is the only one that can be counted on.

Culture has proven to be an endless source of discovery. Art has become an Alice in Wonderland fantasy excursion, wandering both back and forth through the whole history of cultural expression, and up and down through several levels of cultural meaning. The problem is that the boundaries between art and artifice may have become irrevocably blurred.

At the same time that art was busy plunging off into the mass culture, the media, the ever-open maw of the mass culture, was busy consuming art. In our overeducated, overpaid, and overstimulated society, everything has become accessible; and the idea of the avant-garde may have become meaningless, but, more importantly, it has probably become impossible. In our knock-off culture, we've become deluged with "avant-gardist" art, as Clement Greenberg has described it, or art that resorts to "ingenuity instead of inspiration, contrivance instead of creation . . . to the known rather than the unknown, to the 'new' as known beforehand, to the general look of the 'new' as made recognizable by the avant-garde of the past."

In 1971, when Greenberg wrote that, it seemed like a disheartening prospect. In the years since, we've evidently decided that the known is at least as useful as the unknown, and that looks count for a lot anyway. Once you've become overwhelmed by knock-offs, a point we reached some time ago, you start making knock-offs of knock-offs, et cetera, until you've reached the point where almost every cultural expression has become a caricature of some other cultural expression, a point that we have reached only recently.

It is on that level that the cultural activity of the 'eighties seems to be proceeding. Thus, we get Mr. T., who, among other things, is a caricature of Muhammed Ali, who was a caricature of what America wanted a winning black boxer to be; and the AT&T building, which is a caricature of a building imitating a Chippendale cabinet. They are proof that the Camp consciousness, once the exclusive reserve of the most rarefied artistic avant-garde, has itself been thoroughly mainstreamed. Camp thrives, as Susan Sontag noted long ago, because "traditional means for going beyond straight seriousness—irony, satire—seem feeble . . . inadequate to the culturally oversaturated medium in which contemporary sensibility is schooled. Camp introduces a new standard: artifice as an ideal, theatricality."

In this decade, we have turned that notion on its head. In the 'eighties knock-off version of Camp, theatricality and artifice are constantly used to communicate straight seriousness, as in the AT&T building, which, despite its facetiousness, remains a very straightforward and convincing emblem of power.

And we mustn't forget Ronald Reagan, who is the living embodiment of the Post-Modern sensibility. He is, more than anyone else on the scene, the man of the hour with a near-perfect understanding of the uses of popular culture and of the power of symbolism. He is as much a caricature of a President as he is a President. And if that's not enough, in the coming year we may well be treated to the spectacle of a Glenn-Reagan contest, with John Glenn's claim to the highest office in the land being based almost wholly on his assertion that he is the real Pop hero of the two.

Thus the confusion between the real and the unreal has become so complete that it is no longer useful to talk about life imitating art. That has become as trivial a fact of life as any kid's understanding that he needs to look both ways before crossing the street. Likewise, our culture has become so loaded with double meanings that there is virtually nothing that crosses our path anymore that we haven't learned to look at both ways. ▽

THAT'S THE SPIRIT

(Continued from page 170)

drawbacks of the life," Dr. Anthony says. The hours and hours that are spent developing a skill provide their own satisfaction. Winning is, to the dedicated, the ability to continue doing what they love.

Listen to one gallant goer, Arthur Taylor, a financier whose future and present spin on deals that hit big or go astray. And his setbacks are megabuck public ones, chewed over in the financial pages and at the sort of cocktail parties where pinstripes gather. Where does the impulse come from to gather up his balance sheets and try again? Certainly his confidence blooms constantly, win or lose. He has a vision. And he feels entitled to it. "You don't find a will to win in perpetual winners, but in those who have known loss. I don't let myself think of the possibility of failure—enough people will tell you what you're doing is impossible all on their own. But it's in my nature to have large visions, and to try to carry them out. I want to create, to build, to have something tangible. There beats in the human breast a deep desire to *own* something, a desire so strong that, even knowing what I know about my latest loss, I couldn't imagine not having started up the project."

Allowing oneself to want something so badly is an act of courage, a refusal to pull punches, to be intimidated by a fear of failure. The doubts that rise—what if I don't know how? What if I'm foolish? What if that's not what I want after all?—make uncomfortable perches from which to watch others' strivings. To want means you might not get, yet you'll never get without the wanting.

There are researchers who think that loss after loss can lessen the urge to want and affect us somatically, even be in the background of an attack of cancer. "Some research indicates that many cancer victims have suffered the loss of a parent early on in life, then develop the disease after another serious loss, like a divorce," says Sandra Brandt Cordo, a New York City psychotherapist. "These are often people who have had a severe depressive chord and overwhelming feelings of worthlessness all along. Therapists help them fight the disease by arousing that sense of wanting, of desiring something so emphatically that no obstacles will frustrate them. Finding such a desire in their life outside the hospital focuses their fight against disease."

Given the urge, given the dream, two major fears remain to be defused before most of us can put up our dukes and fight for what we want. "Successful people have learned to handle competition, and they have learned to handle failure. These are *learned* behaviors, not innate," Dr. Anthony says. Planting the right attitude is often a matter of definitions, of uprooting inefficent approaches and grafting on effective ones.

Competition becomes something to be sought, not shrunk from. "It was wonderful," says one ex-swimmer. "Stretching and breathing and standing on the blocks waiting. I threw up before every race, but I loved diving into the water to see how I'd do."

"The superstars see competition as bringing something good out of them, not as an enemy," says Dr. Anthony. "People who are frightened by competition often had parents who made the line between someone's achievement and his self-worth very fuzzy. You can see parents put such pressure on the juniors on the tennis circuit that the children turn into cheaters. It's much healthier to direct attention away from the scores. Ask: Did you try hard? Did you have fun?—that's success.

"And I differ with those who see competition as the killer instinct, as a matter of ousting an opponent—aggressiveness that intimidates many women," Dr. Anthony says. (A retired competitive skier remembers his coach's exhortation: " 'Attack! Attack!' we were to chant to ourselves as we came down—but we were to attack the mountain, not each other.") "Watch Evonne Goolagong; it's irrelevant who's across the net because she simply enjoys the game. She sees it as a cooperative situation, where her opponent is helping her show her best strokes, not as a chance to beat someone into the ground," she says.

Competition as a good to be sought? It will come as no news bulletin that women have a particularly difficult time juxtaposing their urge to excel with the impulse not to be seen engaging in "unwomanly" competition. In one early study, women competing with men at squeezing a dynamometer immediately cut back on their performance when they were told they were besting the males—and felt guilty about slacking off.

Allowing yourself to want something is an act of courage

In another study, more pride and satisfaction were reported, in general, if a success could be attributed to internal factors, such as skill or concentration. Achievement-motivated men tended to attribute success to their high ability and effort, failure simply to lack of ability. Women, even high achievers, lacked belief in their abilities and confessed to low expectations for success. When women succeed, they credit luck—a factor outside themselves—and take little pride in their scores.

The cycle of low expectations and lack of credit-taking minimizes the positive effects of success and maximizes the negative effects of failure. If anything erodes the urge to fight, to compete, to win, it's this—those ladylike shrugs of denial, the flutterings of hands, the shame-faced "Oh, I'm just lucky, I guess" when a tennis shot—or a first novel—aces. The constant evocation of Silly Me is the gentler incarnation of the beast that prowls the night and murmurs, "*You* can't do that." Such a woman is disarmed.

The pit that yawns to the point of cliché is the fear of failure. "Yet if you can admit the possibility of failure, the pressure is off," Sandra Cordo says. "If someone is willing to fail, then it's possible to succeed. She who makes no mistakes makes nothing." "The game isn't over till it's over," says Arthur Taylor, echoing Yogi Berra. He's been able to watch millions disappear and dismiss it as "one of those things that happen." Failure exists out *there,* not in the mirror he holds up to himself.

"You have to fail many times," says business consultant Betty Lehan Harragan, author of *Knowing the Score: Play-by-Play Directions for Women on the Job* (St. Martin's Press). "If you don't fail significantly, you aren't taking any risks, you're simply plodding along. Read the financial pages and you'll see how business people constantly take risks—and guess wrong. And a year later, they are back in business again. Their resilience is a matter of developing a tough skin. You must evolve to a place where you can go after what you believe in. Otherwise, you're a clerk."

Relabeling a failure can draw the sting; depersonalizing it ensures survival. "A learning experience," we grimace—but so the fighter finds it. "In my mind, there *is* no failure," says Dr. Anthony. For her, motivation comes from curiosity, not terror. "The only failure would be to give up before I tried."

Single-mindedness, goal-setting, a healthy ego that vanquishes setbacks, relishes competition—all the building blocks for the successful scrapper. Yet the sportsmen have more to teach, techniques that spell the difference between superstar and second tier. "Successful competitors need the ability to concentrate, to eliminate the negative factors that can detour them," says Bob Beattie, former coach of the U.S. ski team who's currently an announcer on ABC-TV's *Wide World of Sports.* "The ability to focus in, to withdraw into oneself, is crucial." The loneliness, and the concentration, of champions is marked, one trait feeding the other. "Many men and women simply aren't strong enough to be that alone with themselves."

"The key to competing is learning how to concentrate under difficult and stressful conditions. That's the essence of being 'match tough,' " Dr. Anthony says.

The Yerkes Dodson inverted U-shape curve shows the levels of arousal that hobble or help. At one end of the scale, the subject is so unaroused as to be the next best thing to asleep—a nonperformer. At the other, over-arousal means the eyesight is constricted, blood pressure is up, fine motor coordination is poor—all impediments to performance. "There is an optimum level of anxiety when a challenge is effective but not overwhelming," says Anthony.

Another technique to lower anxiety, and sharpen concentration, is rehearsing a performance in the mind. "We all do rehearse, anticipate situations. But we're most likely to rehearse disasters, not visualize a success. Winners mentally rehearse a match, a course, a game plan constantly, until their reactions are immediate and require no thought." Some psychologists feel this mental imagery and mental rehearsal can be more important than physical practice. What rolls off the mind's reel under pressure is not "Oh God here's my chance," but "Step, swing, follow through."

"Preparation lets *(Continued on page 252)*

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THAT'S THE SPIRIT

(Continued from page 251)

you live in the moment, not ruin your abilities by anticipating victory or wincing over the last backhand. In the end, it's you, the ball, and the moment," Dr. Anthony says. Being self-confident does not mean you can't look at the odds, analyze all possible obstacles before you encounter them—and figure out how to bypass them.

At the same time, Dr. Anthony says, "A real champion is in touch with the reality of the situation. People who succeed have goals, clear ones. The best fighters are able to reassess and modify those goals to remain responsive to changing reality. Once Billy Jean King said after a match when she was almost beaten that she'd choked, been intimidated by a few shots, and that she knew she had to get up to the net and regain control of the match. I was amazed to hear a champion say she'd choked. And yet, if she'd denied it, tried to ace out her opponent, she'd have lost."

All these can seem easy truths, burbling bromides with the intellectual impact of a fortune cookie. It's tempting to shrug off the challenge, to dismiss the characteristics of the fighter as platitudes—courage, discipline, persistence, drive seem as musty as old merit badges—but the mind set of a champion *is* accessible, as available as the willingness to want. The heady challenge lies in entering the race. ▽

IMAGE: SKIN DEEP

(Continued from page 225)

'cosmoceuticals,' i.e., cosmetics that are borderline pharmaceuticals. They incorporate ingredients originally developed for the pharmaceutical industry. Skin-care products may become over-the-counter drugs affecting skin's physiology."

This month, Erno Laszlo introduces the first "new ritual" of new skin products in over ten years. The 8:30 Ritual of HydrapHel preparations—predicated on the demand Laszlo has received from its worldwide clientele—is a treatment and makeup program for exceptionally dry, delicate skin. As C. Crawford Mills, vice president and general manager of the Erno Laszlo Institute, reports, "Dermatologists state that dry skin is the fastest-growing skin condition in this country." The 8:30 Ritual was developed to combine the mildest cleansing with advanced moisturizing systems to build skin's resistance to external elements and structurally improve dry skin surface.

Here, too, the "finishing step"—makeup—continues the overall treatment with protective and moisturizing tinted treatment bases—pHelitone fluid or pHelitone gel—and duopHase face powder to help skin retain moisture. The introduction of the 8:30 Ritual means there are now over twenty-five personalized Laszlo treatment programs for dry skin.

"The optical effects achievable with good skin care and makeup have an immediate, important psychological impact," says Albert M. Kligman, M.D., professor of dermatology, University of Pennsylvania School of Medicine. Dr. Kligman recently conducted scientific experiments on the psychology of cosmetics with the help of Glenn Roberts, director of creative training at Elizabeth Arden. "Wrinkling causes too much anxiety. Women don't wait for wrinkles to form to worry about them, yet it is amazing to what degree wrinkling can be masked with a natural-looking makeup.

"Women today don't want to look old at forty, fifty, or even seventy; and they don't need to. Here skin care should interact with exercise, attention to diet, healthy living, and makeup. Personal appearance is not a trivial matter. It affects the emotional and physical well-being.

"Correlations have been established in psychological and sociological studies between attractiveness and self-evaluation. The better people think they look, the better they feel—and the better they are treated by others. There is an increase in hospitals of resident beauticians and makeup artists because of the realization that attention to appearance can aid recuperation following illness."

One problem Dr. Kligman points out: Many women don't get the full benefit from cosmetics because they don't know how best to use them. "Professional makeup advice is not the luxury many doctors consider it to be. A single lesson can make a big difference, for good results receive good reactions from others and reinforce a woman's desire to take better care of herself. . . ." ▽

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BREAKING AWAY

(Continued from page 170)

Until last year, no American woman had ever won ski racing's top prize, the World Cup. Tamara McKinney, then just nineteen years old, changed that—and suddenly American women skiers look like golden prospects for the winter Olympics.

"I suspect some of the difference is the kind of training they've been doing," says Bill Marolt, the U.S. ski team's Alpine director. "We have worked out individual programs for each woman. They're doing weight training, distance running, bicycling, gymnastics."

Part of the new success also springs from a changed political atmosphere. Athletes do not spring up fully formed at age nineteen or so, ready to win gold medals. Says Donna de Varona, a '60s Olympic swimmer, and now a TV sportscaster. "There are scholarship opportunities for women at the college level that we never had before 1976. And the role women have played in the fitness boom has changed the whole image of what sports is about."

There is money for women now in sports: Ten years ago, the average college offered less than 2 percent of its athletic budget to women. Today, in many schools, it's close to 25 percent. There is a sense of participation: Some two million girls compete in interscholastic sports. And for serious athletes in this country, there is finally a place to go: The Olympic Training Centers in Lake Placid, NY, and Colorado Springs, CO, offer space for athletes to train, compete, analyze their bodies.

But what all this really suggests is a change in attitude. For years, women athletes have had to explain that they're strong—even though they're women. Now, we are beginning to understand that strength and power and perseverance are part of what it is to be a woman. We have taken the shackles off women athletes—both emotionally and literally. One proof: until 1973, rules of American amateur swimming required women to wear bathing suits with small skirts in front. *1973.* That year, East Germany's women swimmers appeared at the World Games in tight-fitting Lycra swimsuits and destroyed the American women. The rule changed. Perhaps someone in the then all-male sports hierarchy realized that in the age of skimpy bikinis, the "skirt" rule had been not to protect women's modesty but to prevent women from using their bodies to fullest advantage—for sports.

The approaching Olympics made it clear that we have come far—but never far enough. The facts: In 1984, women will be competing in a medley of new Olympic events, including synchronized swimming, rhythmic gymnastics, the marathon, and a seven-event track and field competition called the heptathlon.

Another fact: A group of about fifty women athletes from twenty countries have filed suit against international track authorities, including the International Olympic Committee. The charge: discriminating against women by not including the 5000- and 10,000-meter races in the women's schedule. Men run in these events; women want to, too; but, says one, "We're still treated like the weaker sex."

The politics of Olympic events are certainly curious. Why, for example, include the heptathlon, rather than the five-event pentathlon that women used to compete in, or the ten-event decathlon, made famous by Bob Mathias and Bruce Jenner? "There are a lot of official explanations," says one woman, "but I think the truth is symbolic. This is the sports world's way of saying that women are better than they used to be—but still not as good as men."

More optimistically, we are in the midst of an evolution in women's sports. "The seven-event heptathlon shows that we recognize women's growing expertise and realize they need a greater challenge than the pentathlon," says Robert Paul, of the U.S. Olympic Committee. The ten events will come in time.

Women, we are learning, are generally as good, as strong, and as capable as they think they can be. In the 1928 Olympics, the 800-meter run—approximately one-half mile—was included for women for the first time. It is not a strenuous distance; but, at the time, it was the longest race open to women. The Olympic officials had an ambulance waiting at trackside. According to reports of the time, eleven women entered the race—five dropped out from exhaustion, five more collapsed at the finish line; the sole survivor fainted in the locker room immediately afterward.

"Now we know these women weren't prepared and hadn't known how to train," says Paul. But the 800-meter was dropped from the Games and not reinstated until 1964.

Women's attitudes and bodies have changed. . .

Women's attitudes have changed, women's bodies have changed; and slowly, slowly, the Olympics are changing. In 1984, twelve new events for women are on the summer Olympics roster. Asked to prove themselves convincingly, women are doing just that. For example, Mary Decker—America's best middle-distance runner—strong, confident, unflappable. At age twenty-five, she is a legend. She set her first world record ten years ago; by the time she was sixteen, she had set three world marks. Then came a long series of injuries which kept her out of the 1976 Olympics. After the boycott of the 1980 Olympics, she set more records, had more injuries, more surgery. But she always comes back.

According to Decker's coach, Dick Brown, the secret to training Mary is holding her back, keeping her from getting hurt. Her health and skills are awesome. She holds nine American records, one world record, and won last year's Sullivan Award—given to the nation's best amateur athlete. It's a special honor for any athlete—a rare honor for a woman. A pleasant aside: Mary Decker may be one of the first women to be getting rich under the liberalized (some would say hypocritical) amateur codes.

What are women's limitations now? Ken Foreman, Ph.D., an exercise physiologist and former Olympic track coach, says women are just beginning. "Now that society has permitted women to reach out for their potential, there seem to be no limits on where they can go." He predicts that within a decade, women will be running as fast as men in the marathon. "Women are extremely efficient machines over long distances," he said. "The marathon is an event where strength of will matters more than muscle mass. The only thing holding women back is their level of expectation. As soon as a woman really believes she can run a 2:10 marathon, she'll run a 2:10 marathon."

Not all changes in sports can be measured with a stopwatch. One change that is subtle but important: Women athletes have a clear pride in their bodies now, a swagger in their step that was missing when society was still frowning at them. And they are not afraid to be strong; not bulky, not masculine—but strong. "I used to be castigated for wanting my runners to lift weights," says Dr. Foreman. "It was anathema to our social values. Now you walk into any college weight room, and there are as many women around as men."

In L.A., expect to see more American athletes who look like women, not girl-children. Women swimmers, for example, who used to peak at about age fourteen, are continuing their careers well into their twenties.

In sports like gymnastics and skating, judges may no longer be looking for women to show emaciated bodies as proof of femininity. Many gymnasts have stopped trying for the pre-pubescent look of an Olga Korbut or Nadia Comaneci—convinced that the lines of a mature, well-trained body are equally appealing. Nadia's former coach, now training American gymnasts, is encouraging them to present a more muscular, powerful image.

So much time, dedication, energy, and money go into preparation for the Olympics that we noncompetitors must occasionally wonder—is it really worth it? "It is strange," admits skier Tamara McKinney, "that so much attention is focused on the Olympics—and it really comes down to just one race." Plunging down an icy hill under the pressure of Olympic competition is really an act of faith; you must simply believe that your body, your training will not desert you. Once that confidence is gained, it is seemingly never lost.

"The fact that I competed in the Olympics, that I was an athlete, has a daily effect on my life," said Tenley Albright, M.D., a '50s Olympic figure-skating champion, now a surgeon in Boston. "Sports teach you to use your brain twice as fast as most people."

Olympic pressure, the pressure of competition, can be a joy in itself. "I remember once standing on the ice, waiting for my music to begin," said Dr. Albright. "I was excited, nervous; it was my turn. It occurred to me that there are people who go through their lives and never get the chance to be in that extremely pressured—and pleasant—situation. There is a thrill to knowing that you are about to do what you have set out to do."

For the women athletes of 1984, the music is about to begin. ▽

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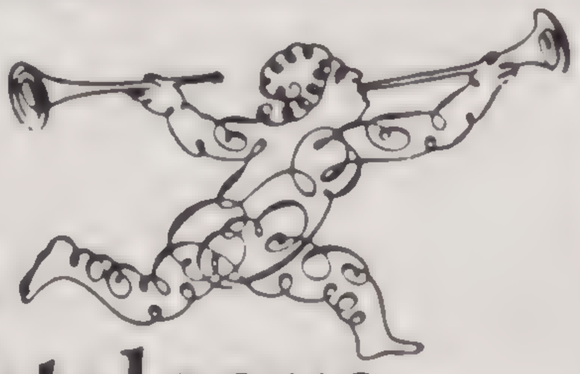

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DIET RETHINK

(Continued from page 218)

that does not show up on tests until you are severely anemic.

To compound the problem, it is difficult to get enough iron in your diet because iron is *very* poorly absorbed. Too, there is only a little over 6 mg per 1000 calories available in the average American woman's diet, a diet that should include 18 mg daily. If you diet often, you probably are iron deficient. Supplementation may be the best answer, but a physician should be consulted (too much iron can be hazardous, too).

To increase iron absorption in your diet, you should be aware that iron from meat is much better absorbed than that from vegetables, that vitamin C-rich foods aid iron absorption, that you absorb some iron from food cooked in iron utensils. Whole-grain or enriched cereals, prune juice, spinach, lima beans, and dark greens (spinach, broccoli, kale) also contribute iron to the diet. Some factors that *inhibit* iron absorption are tea, egg yolks, antacids.

Calcium, the other primary problem nutrient for women, is needed for bone strength, among other functions. One study reported that over 30 percent of women past the age of menopause have osteoporosis—or thinning, easily broken bones—a condition that does not appear suddenly in middle or old age but rather seems to be a gradual decrease in bone mineralization, so calcium consumption should be of concern to women of *all* ages.

A woman's calcium RDA is 800 mg, but many experts would up that amount to 1000 to 1200 mg. The best food source is milk or milk products. One cup of milk has over 280 mg of calcium (skim milk has slightly more calcium than whole milk with many fewer calories). Yogurt and cottage cheese are excellent sources; ice cream, sardines or canned salmon with bones, oysters, are good sources; broccoli, spinach, oranges also contribute calcium.

Also of special interest to women

Because Vitamin D promotes calcium absorption and influences bone mineralization, you should use vitamin-D-fortified milk, but it is unwise to take large amounts of supplemental vitamin D since it is potentially toxic. High intakes of protein—typical of American diets—are associated with calcium losses, and may play a role in the osteoporosis epidemic.

Active women engaged in sports or intensive exercise may need more of the B vitamins riboflavin, thiamine, and niacin to produce energy from carbohydrates. Riboflavin needs can be met by eating more dairy products.

A significant number of American women eighteen to thirty-four are low in vitamin A intake. Meats contain A; but the carotene in fruit and vegetables is converted to vitamin A in the body. Excellent sources are: pumpkins, carrots, spinach, squash, sweet potatoes, cantaloupes, broccoli, apricots, peaches, tomatoes. Milk may be fortified with vitamin A.

Vitamin A helps eyes adjust to dim light and keeps eyes and the lining of nose and mouth moist to resist infection; but at least as important, according to the National Research Council's Committee on Diet, Nutrition, and Cancer's report, is that eating foods rich in carotenes, or vitamin A, is associated with a reduced risk of cancer. Eating cruciferous vegetables (cabbage, broccoli, cauliflower, Brussels sprouts) seems to have a similar effect.

The message: eat more vegetables. Low in calories, they contain vitamins, minerals, fiber, and perhaps other substances that help to keep you healthy at any age.

Levels of folacin (a B vitamin) in the blood of oral-contraceptive users are often lower than those of nonusers, so OC users should include in their diets food sources of folacin: liver, lean meat, asparagus, spinach/other leafy greens (raw better than cooked), beans, oranges, orange juice. Supplementation seems advisable only for certain high-risk groups, but the requirement doubles during pregnancy.

More women are having their first child in their early thirties. During pregnancy, more of all nutrients are needed, and it is *not* a time to go on a weight-reducing diet. (Nor is illness an "excuse" to try to lose weight; you need extra calories, not fewer, for healing.) The increased need for iron during pregnancy cannot be met by dietary means; ask your physician about taking iron as well as folacin supplements.

Breast-feeding is believed best for both mother and child; however if, for some reason, breast-feeding is not for you, you do not have to feel guilty. An iron-fortified infant formula close in its nutrient mix to mother's milk will nourish the child very well. ▽

MACNEIL/LEHRER

(Continued from page 203)

picture by satellite to New York and began to concentrate on sending a "phoner" to my colleagues Robert ("Robin") MacNeil and Jim Lehrer while they were on the air. I would be heard, if not seen, and at that point what was most important was to get the news out to the public.

When I had left Barbados early that day, my producer, Mike Joseloff, and I had not even discussed the possibility of a phoner, since we were sure I would be back in time for a full-dress performance. Now, time was so precious that I would not only have to jump from the plane and sprint to a phone, but Mike would have to be standing there at the airport with an open line to New York. While I had my doubts about a lot of other things, I was certain that Mike would have anticipated my needs and would be standing there with that phone.

When we landed in Barbados at 8:30 P.M., two and one-half hours past all of our deadlines, Mike was there, as disappointed as I was, having secured the phone until the last possible moment. This is just one example of the kind of communication we share, central to our vision of what the program is about and how to make it work. Our only consolation was that we had the time, flexibility, and commitment to do the story in a way that didn't

depend on the news peg of that day. Of course, we suffer from the same competitive itch that afflicts all those in our profession. I must admit to getting a charge out of the challenge of "beating" the networks—especially since public-television resources are so limited. But competition is less compelling than getting the story right, in depth and in detail.

Since we're in the news business, we want to be able to report the "hard" news—the events as they happen. But throughout the eight-year evolution of the program—from the time when it was a nightly half-hour show devoted to one subject to our present hour-long incarnation—our philosophy has been based on the belief that news doesn't happen in a vacuum. As Jim Lehrer explained: "There are several elements involved in news. The *who* and the *what* have been the dominant ones. What we've done for the past eight years is to concentrate on the *why* and the *how*. The new element in the hour is adding the *what* and the *who* to supplement everything else we do."

So, in Grenada, our imperative was to report on the invasion, to the extent that we could; but, more importantly, it was to put the story of Grenada into its proper context—to tell the story of the Grenadian people, not only their reaction to the invasion but also what their lives were like before the invasion and how they thought their lives would change.

This was what the producer and I had talked about before I even left New York; and after much more discussion over the days that followed, we became convinced that this was the way to go. The networks would be filing one-, two-, and three-minute pieces that would tell fragments of the *what*. But as good and insightful as their correspondents are, they must function inside that straitjacket of twenty-two minutes and fifteen seconds of nightly news that touches, on average, some twenty-odd subjects. That leaves little or no time for context or perspective. (As it turned out, I was able to feed almost fifteen minutes of material via satellite later in the week, and we brought back the cassettes we shot over a four-day period in Grenada and produced the twelve-and-one-half-minute piece as planned.) Even though we have an hour, we are careful not to crowd that hour with so many pieces that we don't get to explore any one of them fully.

I say "we" because television is by its very nature a group process—in fact, the ultimate group process. But I say "our" because we have used that process very differently to achieve what I think is a new result in television journalism. As Robin has said: "We have tried to make the process serve the information, which is difficult because television so often uses information as a commodity to serve the television process—of getting audiences and of building careers. We are interested in getting audience response and advancing careers, but our system tries to subordinate that to the purpose of making the information comprehensible to the viewer."

The backbone of our program is fourteen reporters and sixteen producers whose coordinated efforts result in a nightly program that not only reports the news but exposes the process live on the air. In network news, correspondents stand in front of a camera and tell you what they've learned and perhaps show you some edited version of how they learned it.

What we have pioneered is the technique of bringing the experts and the news subjects into the studio and letting the audience see us get the story as we are getting it. This way, we are able to maintain our posture as journalists—conveyors of news—leaving it to the experts to be the experts on whatever it is that they know.

What the reporters do for us in that process is the digging. They are organized by beats (as in a newspaper): Arts/Communications, Economy, National Affairs, Education, Agriculture, Justice, Science, Medicine, Environment, Politics, Energy, Foreign Affairs/Defense. Because our reporters are not researchers—they are actively involved in pursuing stories and sources—a story can break, often as late as 4:30 P.M., and we can still have guests in the studio by 6:00 P.M. air time.

The reporters are also responsible for preparing background materials—newspaper and magazine articles and whatever else is available to will give us a deeper understanding of the issue. That material is prepared for Robin, Jim, Kwame, and me and is given to us early enough for us to prepare introductory material and questions before the program.

The producers—also assigned by the beat—provide editorial guidance to the reporters in conceiving and executing stories. The producer's job is also to take those ideas and make them work on television—that includes making decisions about how best to tell and illustrate a story and whether to develop a taped segment from the field.

If the reporters and the producers are the backbone of the program, the executive producer, Les Crystal, is the nerve center, the one who makes sure all of the pieces fit. He is, in one sense, the final authority, yet ours is such an open process that the word authority seems inappropriate. At meetings throughout the day, starting with the morning's planning meeting at 9:45, anyone who wants to can be involved, to the extent that he or she is free from other responsibilities at the time.

At the daily as well as at our weekly Thursday planning meeting, when we receive reports on the status of stories the reporters are pursuing and recommendations for the next two weeks, ideas are thrown out and shot down, embraced or rejected in an atmosphere that is neither hostile nor threatening. Says Lehrer: "If I have an idea and somebody thinks it's lousy and says so, I know it's a lousy idea. I don't for a moment have to wonder whether or not there is some hidden message or double agenda at work. The communication is quick and straightforward; and that's the kind of thing that fosters, rather than stifles, communication."

If "family" sounds a bit old-fashioned in describing this relationship, then so be it, because that's really what it boils down to. Without that commitment, I don't think we'd be able to do what we do. With it, we have the freedom to concentrate on what we think is really important—providing our audience with the basic information it needs to make rational decisions about the lives all of us lead. ▽

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FEAR ITSELF

(Continued from page 172)

Not only would such a treaty have been a long step toward bringing the Soviets into a more open relationship with the world. It would have been the most important step that could have been taken—then or now—to put a cap on the arms race. And it would have been rare evidence that man has the courage, insight, and intelligence deliberately to put a political limit, when desirable or necessary, on what his technological wizardry enables him to do.

The Soviet-American anti-ballistic missile treaty (ABM) is one such evidence. The refusal of Congress to authorize an environmentally questionable supersonic aircraft may be another. There aren't many others—maybe none.

But before the CTB treaty could be completed, the Soviets invaded Afghanistan; temporarily, U.S. ratification became politically impossible. It would have been difficult anyway, owing to the predictable opposition of the military and the national nuclear laboratories. When President Reagan took office he announced that he would no longer seek the CTB—which, of course, would have stood in the way of the mighty nuclear buildup upon which he embarked. Now the treaty is virtually a dead letter.

That's only one of many examples of man's scientific and technological genius advancing beyond his social and political ability to control himself. This central dilemma can be seen, I think, in the old story about the first climbers to scale Mt. Everest. Asked why they wanted to risk their lives in such a difficult, dangerous effort, one is supposed to have replied: "Because it's there."

That undoubted tribute to man's ever-striving genius also reflects his crucial limitation: *he insisted on climbing the mountain even though he had no better reason than that it was there to be done.* In the long perspective of history, might it not also be, for example, that the genius of man had no better reason than that for deciphering the nature of the atom and unleashing its awful power, thus creating the most terrible of our dangers?

Isn't it likely that even without the pressures of World War II, man's science would have advanced inexorably toward this innermost secret of nature and plumbed its depths, *merely because it was there to be done?* And isn't it precisely our dilemma that this brilliant human feat exposes most profoundly our seeming inability to cope with the consequence of what man—not God—hath wrought?

Thus, Pogo's chilling insight—"We have met the enemy and he is us"—might well be the motto of the age. But even so, even if fear may be justified, "to be afraid," as William Faulkner said in his great Nobel Prize speech, "is the basest of all things." To harbor fear, however, is not necessarily to be afraid; and the greatest courage is that of the person who knows fear, yet overcomes it.

That's the challenge of the Age of Apprehension. Mankind is not helpless, even against itself, its worst enemy. The nuclear-freeze movement, for example, may never produce a nuclear freeze; but its pressures already have moved the Reagan Administration far from its original determination to pursue and win a nuclear-arms race before entering seriously into arms-control negotiations. That kind of success, however limited, can be repeated if the pressure is sustained; and whether it is or not depends upon people who know fear but are not afraid.

But I believe the greatest necessity is for people to think for themselves—to avoid the fatal tendency to leave complex questions to the "experts" and to abdicate their own rational judgment to the authority of self-interested officials. We will not elect some miracle man who can solve our problems; and we will not discover someone with a magic formula for dealing with them. And whether in fear of crime in the streets or of the horror of nuclear war, we are unlikely to find a substitute for our own rational judgments.

And suppose that's not good enough? Suppose we aren't rational and courageous enough, in the end, to match our genius with restraint? "Ah, but a man's reach should exceed his grasp," Browning tells us, and the effort itself will be the reward. ▽

BENNETT & CO.

(Continued from page 200)

the natural heir to Balanchine and now co-ballet master-in-chief of the New York City Ballet, is the formative influence on his work. (*Gypsy* is still Bennett's favorite musical.) In the post-Agnes de Mille era, it was Robbins who made dance truly organic to the modern musical. Unlike other choreographers—Bob Fosse is one—he didn't impose any single style on the story; the style grew effortlessly out of it. "The only reason you knew it was a Jerome Robbins piece," Bennett says, "was because it was so brilliant."

Bennett himself is a springy, electric figure, small (5'7") and literally humming. He hums to himself, and unknowingly to others. Usually dressed in jeans and sneakers, he thinks fast on his feet and is rarely still. He proceeds rhythmically, pacing a room. When feeling down, he cuts out entirely, as if hiding. All his friends are in the theater. Formerly married to his leading lady Donna McKechnie, he now lives with a rather spaced-out dog in a stylish penthouse overlooking Central Park.

He strikes some as intimidating, tending to be very direct—what he calls "bottom-lining." The show-biz dramas of his backstage musicals often spill over into his life. Bennett says he is less destructive than he used to be and gives cheerful thanks to his shrink. Yet for a powerful personality he remains surprisingly vulnerable. "It's strange," says one of his leading dancers. "I feel I'm the one who needs protecting, but whenever I'm with Michael I always feel I should be protecting *him,* damn it!"

Michael Bennett has won seven Tony Awards and a Pulitzer Prize. Beginning at age twenty-three he has directed and choreographed sixteen Broadway shows, among them *Coco, Company, Promises, Promises,* and *Follies.* Not all were hits: he lost almost $2 million of his own money when *Ballroom* failed. Part of his vast profits from *A Chorus Line* was also invested in a renovated department store on downtown Broadway that houses his com-

The show-biz dramas spill over into his private life

panies, rehearsal rooms, design and costume shops, and the best dance studios in Manhattan. Space is leased out to the American Ballet Theatre, the Feld Ballet, and to other shows in rehearsal. In his role as showbiz tycoon, Bennett works over the shop in an office as big as a skating rink.

This May, construction begins on two theaters within the building, together costing $6 million—a small workshop theater for work-in-progress, and a six-hundred-seat space that will be the most technologically advanced theater in the country. Bennett says excitedly that it will enable him to stage musicals in a way that has never been possible before.

Unique in the commercial theater, he produces, directs, choreographs, and conceives musicals, which he rehearses in his own studios, and will be able to show to the public as works-in-progress, and then test as full-scale Broadway productions in perfect working conditions. In other words, he is after control.

"From a very early age," he points out, "I have always reacted very strongly to the words 'You can't.' I don't like those words. They usually have something to do with the way things have always been done before, or tradition. Neither interests me."

It is not entirely a matter of personal power. Rather, Bennett is trying to lift the conventional restrictions in order to create what he wants. He isn't an autocrat, as his image might suggest. On the contrary, everything he does is part of a collaborative process that is central to his work.

His right-hand man is his co-choreographer and co-producer, Bob Avian (who shuns the limelight). Bennett points out that the renowned finale of *A Chorus Line* is choreographed more by Avian than by him; Bennett's acclaimed mirror sequence in *Follies* is in fact Avian's. They have worked together for twenty years. Bennett has worked with Robin Wagner, the designer, since 1968; with costume designer Theoni Aldredge since *A Chorus Line;* and with lighting designer Tharon Musser since he was an assistant choreographer, aged nineteen. His orchestrators, Harold Wheeler and Jonathon Tunick, first worked with Bennett sixteen years ago. He has worked with Marvin Hamlisch, composer of *A Chorus Line,* since Hamlisch was a rehearsal pianist. Again, unique within the Broadway theater, Bennett began the collaborative work-

shop process.

A Chorus Line redefined the possibilities of the musical, but it also revolutionized the way the musical could be conceived. Until then, musicals were rehearsed for just five weeks. (With a few exceptions, they still are.) Supported by Joseph Papp at his theater Off-Broadway, *A Chorus Line* rehearsed for a year.

Bennett's innovation was to take the workshop methods of experimental theater and cross-fertilize them with the commercial musical. It means that every aspect of a Bennett production, from design to script to music to choreography, is developed and changed throughout months of rehearsal within the group, until the show finally opens. "It gives us more ideas, more fun, more trust, and more time to be wrong," says Bennett.

Dreamgirls, his most recent production, was in workshop for six months before it opened. It thrust the Broadway musical into a new age.

The show grows out of the American musical tradition of belting out a song and raising the roof, of razzamatazz and raw emotional vitality that is Broadway at its very best. To be sure, it has its sentimental side—this is a backstage story—and it has its critics too. But in its staging alone, *Dreamgirls* goes beyond any other musical, including Bennett's own *A Chorus Line.*

Its secret is its inner dynamic: a hypnotic sense of movement. The four towers with Plexiglas veils and klieg lights, enhanced by linear bridges that descend on the action, create constantly changing perspectives and areas of space, like a ballet. They create stages within stages; they energize the action, driving it to boiling point. Dance and music are organic to the entire action, taking the modern musical beyond even Jerome Robbins' accomplishment. Film techniques are adapted to the stage with lightning-speed jump cuts, dissolves, close-ups, wipes, montages, the equivalent of a split screen. The daring of it all is that, whereas in *A Chorus Line* and other shows Bennett choreographed people, in *Dreamgirls* he has choreographed the set.

A mark of this extraordinary achievement is that more than fifty years ago the great Russian theater innovator Meyerhold created the first set to use stage technology as Bennett has in *Dreamgirls.* Known as Constructivist Theatre, it was the earliest attempt to create a kinetic set designed to activate the performers and free the stage. Bennett has in fact brought Meyerhold's dreams and theories to amazing fruition. *Dreamgirls* is the first piece to merge technology successfully with art.

"Meyerhold *who?*" said Bennett when I told him about it. Meyerhold, like Bennett, was a dancer. (And he also took his productions into workshop.) Within the glittering commercial form of *Dreamgirls* can be found the direct link to his first experiments. But whereas Meyerhold's radical departures in design and stage movement were like man's early attempts to fly, *Dreamgirls* is like a space rocket. And the future?

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John Heilpern *is the author of "Conference of the Birds—The Story of Peter Brook in Africa."*

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AEROBIC EDGE

(Continued from page 222)

Increased risk for injury is directly associated with what physicians refer to as the "overuse syndrome." Feet, ankles, knees, and hips of physically active people are stressed each time feet make contact with the ground. The swimmer experiences similar stress in shoulder joints. With continued use, body tissues can break down; and some people seem more prone to breakdown than others.

You can reduce risk of injury by learning to perform physical activity in a structurally sound movement pattern, by selecting appropriate equipment, and by learning to listen to your body. This last point, while vague, is very important. As you become better conditioned, you "tune in" to your body. Listen to what it has to say and respond accordingly.

Another risk associated with aerobic exercise, while not well documented, is the possibility of "negative addiction," usually found in compulsive personality types who find themselves dissatisfied with all aspects of their lives other than exercise time.

HOW TO BEGIN . . .

If you are thirty-five or older, or have been relatively sedentary for the past five years, a physician should be consulted.

There are always barriers to starting any exercise program: lack of time, energy, money, equipment, and motivation among them. With aerobic exercise, an initial barrier is the fear that you have to push yourself to exhaustion to gain any benefit. While it's true you must exercise at an intensity that will tax bodily systems, it doesn't mean all-out, exhaustive exercise. The intensity level needed to develop and maintain aerobic fitness is surprisingly low.

The "talk test" illustrates this. The rule: if you're exercising and can't carry on a conversation with a partner in a normal voice, you are overexercising and need to slow down.

Another barrier to starting an aerobic program is the misconception that it is boring. It needn't be. The determining factor is choosing an activity you will enjoy and look forward to performing. *Any* exercise that places an overload on the cardiovascular system for a period of thirty to forty-five minutes is, by definition, aerobic. A brisk half-hour walk each day provides sufficient exercise for almost anyone who has been sedentary for a few years.

If you don't enjoy walking or jogging, try bicycling, aerobic dance, swimming, or sports such as racquetball or tennis. Aerobic benefits from racquet sports are not as great as from more concentrated activities (jogging or swimming), but pursued over years, end results are now thought to be the same.

Once you have selected an activity, pro advice can help to avoid injury. Once you know what you're doing, you can go off on your own.

AEROBICS: A BASIC PROGRAM

The aerobics exercise program should follow these six guidelines.

1. *Exercise at least three days a week.* After the first few months, when your body is in better shape, you may wish to increase this to four or five days a week. While exercise is important, rest is, too; don't overdo it.
2. *Each exercise session should last a minimum of 15 to 20 minutes.* This should be gradually extended to between 30 and 45 minutes, as you become better conditioned.
3. *Perform your aerobic exercise at an intensity that assures maximum benefits.* This intensity is best defined by the training heart-rate zone (THR), determined as follows:

Estimated Maximum Heart Rate (EMHR) = 220-Age

Lower level of THR zone = .65 x EMHR
Upper level of THR zone = .80 x EMHR

Example: For a twenty-five-year-old woman, the upper and lower levels of her THR zone would be as follows:

EMHR = 220-25 = 195 beats per minute.
Lower level THR = 195 x 0.65 = 127 beats/min.
Upper level THR = 195 x 0.80 = 156 beats/min.

To achieve the greatest benefits from an aerobic exercise program, exercise at a heart rate between your upper and lower THR zones.

During the first few weeks of your program, stop every five to ten minutes to take your pulse; then, if necessary, readjust your pace to maintain heart rate within this zone. This assures that you are exercising at a sufficient intensity to gain improvement, yet at a safe level.

Take your pulse with the tips of your first two fingers on the thumb side of the wrist, or at the base of the neck, adjacent to the "Adam's apple." Taking the pulse at the base of the neck, referred to as the carotid pulse, was once considered potentially dangerous; but recent studies have shown that it is perfectly safe. Counting the first pulse as "0," count the total number of pulses in a 15-second period *immediately* after exercise; multiply this value by 4 to convert to beats per minute. If you wait several seconds, the heart rate has already started to drop fairly rapidly, and you will be underestimating your true exercise pulse rate.

Maintaining pulse rate in your THR-zone is the essence of an aerobic exercise program. If you are unable to do this, select another activity, or consult your physician.

4. *Warm-up and cool-down before and after exercise.* Warm-ups prepare your body for aerobic exercise; cool-downs facilitate the body's recovery and maintain blood flow back to the heart. Without a cool-down, blood can pool in the legs, causing dizziness, fainting.
5. *Include strength, muscular endurance, and flexibility exercises for a balanced program.*
6. *Always, check with your doctor first.* ▽

MONOCLONALS

(Continued from page 205)

The difference is easy to see. The red cells, which sink to the bottom of one test tube, are truly a dark red. The antibody-producing cells are a milky white. The antibody-producing cells are then poured into a test tube. Another test tube contains a different type of mouse cell, the "immortal" variety, called myeloma, which has been grown in tissue culture. The cells in the test tubes are combined and a substance is added which will cause the cells to fuse together and that is when we see those two sets of white circles, combining and joining with what seems like magnetic attraction.

The result in this particular case is a hybridoma that will produce antibodies to breast cancer. But, as Dr. Old explains, this product cannot, as yet, be used as a tool to diagnose or to treat human breast cancer. Many tests, extending over a period of months, are still needed to find out whether these particular antibodies will attack other cells besides breast cancer and, if so, what kinds of cells. Again, the key word is "specificity."

But what we have seen is a first and vitally important step in a revolutionary development: man-made creations that represent a powerful tool to locate cancer anywhere in the body, and that, in the future, may be armed with a cancer-killing or -inhibiting warhead to deal with the malignant cells, no matter where they may be hiding.

During the 1950s, a breast-cancer pioneer, Oliver Cope, M.D., professor emeritus of surgery at the Harvard Medical School, who was one of the first to question radical breast surgery, said, "You can't chase cancer cells all over the body with a knife." Dr. Old and his colleagues hope that in the foreseeable future they *will* be able to chase cancer cells all over the body with monoclonal antibodies instead of with surgical instruments.

At Sloan-Kettering and other centers, research in this field is going yet one step further. The team directed by Dr. Old is making hybridomas created entirely from *human cells.* "Monoclonal antibodies created by mouse cells have their problems," Dr. Old said. "They can be recognized by the human body as foreign substances. They may, for instance, cause a strong allergic reaction if injected into some patients. We should be able to avoid such problems by using human hybridomas producing human monoclonal antibodies against cancer cells. However, this depends on whether the human immune system recognizes cancer as foreign, and this is a critical issue in cancer research. We cannot predict the outcome. Science is, after all, not made up of a predictable series of revolutionary discoveries . . . *it's a process.* Many kinds of experiments go on simultaneously here and at other research centers. Often the unexpected can produce the most dramatic results," Dr. Old said.

And at other universities and cancer centers, experiments with monoclonal antibodies are also producing new knowledge about how these amazing man-made creations can be used. For instance, groups of scientists at the Stanford University School of Medicine have experimentally treated a few patients suffering from T-cell lymphomas with mouse monoclonal antibodies. Richard A. Miller, M.D., and Ronald Levy, M.D., associates in oncolo-

gy at that university, have injected six patients with laboratory-made antibodies found to be specific to that particular malignancy. Five of the six patients showed a partial response to the therapy, a greater than 50 percent reduction in their malignant cell count. In the paper reporting on the experiment, Dr. Miller noted, "One of our major research areas is now to determine why they did not achieve a complete remission, and whether we can do something to improve it."

There was another type of problem as well. Although undesirable side effects were few (primarily fever and shortness of breath), three of the patients eventually became refractory to the treatment because their own immune systems produced antibodies to the foreign mouse proteins.

This is, of course, another reason why the research at Sloan-Kettering with *human* hybridomas is so very important.

Also at Stanford, four children with advanced T-cell leukemia were injected with antibodies thought to be specific to that type of cancer cell. The children did not improve, and their physicians believe that one of the reasons was that their tumors were too widespread. "From all of the animal studies in tumor immunology over the past fifty years, we know that immunotherapeutic maneuvers are capable of handling only relatively small numbers of tumor cells," Dr. Miller wrote. He indicated that ultimately he might want to treat patients with specific monoclonal antibodies when all the *obvious* tumor was gone, and the therapy would then be aimed at tiny, invisible colonies of malignant cells left in the body.

"Even when the patients are in remission, they may still have microscopic disease that causes relapses," he continued. "Eventually, we want to get these children in their first remission, and to find out whether the antibody can wipe out the residual leukemia cells."

In England, Robert Baldwin, Ph.D., professor of tumor biology at the University of Nottingham, and his colleagues reported that they had used radiolabeled monoclonal antibodies to localize colon cancers in eighteen patients known to have the disease. At other research centers, monoclonal antibodies have been used to combat rejection reactions in organ transplants, with some success. And at Philadelphia's Wistar Institute, researchers reported that they had produced a *human* monoclonal antibody specific against the measles virus. They hope that other antibodies specific against other types of viruses and toxins may soon become available.

Yet another group of scientists is mapping the extent of heart attacks with hybridomas, and are hoping to use similar techniques to diagnose stroke, athletic injuries, and other difficult-to-detect damage to the body.

And still other scientists are working on methods of identifying unknown drugs and chemicals in the body as a means of treating drug overdoses and various types of poisoning. They are also looking for new ways of spotting contaminants in food and in the environment, and new ways of leaching valuable chemicals out of complex solutions . . . all with monoclonal-antibody techniques.

With all these potential medical and industrial uses, it is no wonder that business has become interested in this new field, right along with medical centers and other research institutions.

For instance, one firm, Mallinckrodt, Inc., which produces medical specialty items, signed what has been called "the nation's largest single university-industry agreement for hybridoma technology research" with Washington University in St. Louis for the sum of $3,881,000. The program will support hybridoma research in the departments of microbiology, immunology, pathology, and internal medicine. The industrial firm will have an option to license any developments resulting from the hybridoma research it sponsors, and will pay a royalty to the university, to be used to improve the education and research programs at the School of Medicine.

Also interested in monoclonal research and applications are such large corporations as Johnson & Johnson and Cetus Corporation.

But even with all of these highly promising developments, monoclonal antibodies are not, as yet, ready to be used in large-scale human trials. They are at the interesting turning point where pure and applied science meet. When a new technique seems to have such highly promising potential to further human health, it is easy to become impatient and to try to skip over steps that are necessary to make application both safe and effective; but, to date, everyone is being cautious. "There is no question about our good intentions in this matter. We all hanker, collectively, to become applied scientists as soon as we can, overnight, if possible," says Lewis Thomas, M.D., chancellor of Memorial Sloan-Kettering Cancer Center in his book *Lives of a Cell: Notes of a Biology Watcher* (Viking). "It takes some doing, however. Everyone forgets how long and hard the work must be before the really important applications become applicable. . . ."

Those white circles on the blue slide are still in the area of basic research. We don't know yet if and how they can be applied to the accurate diagnosis and complete cure of breast cancer. There are other circles, on other slides (those that make R_{24}, for instance), that are further along the road to applicability. Scientists like Dr. Old don't want to overpromise. They know that, particularly in the field of cancer, there are patients who look for miracles that are simply not available . . . yet. But the enthusiasm at Sloan-Kettering and other research centers for monoclonal antibodies is both visible and infectious. We seem to have found innumerable keys and innumerable locks for any number of diseases. Now what remains (and it is still a gigantic task) is to find exactly the *right* key for the *right* lock to solve puzzles on which scientists have been working for centuries. And, it seems to many, we are in sight of that goal. There really may be a light at the end of the tunnel—or, more accurately, a whole list of monoclonal antibodies, now still incubating in breeding trays, that soon will be ready to move towards and destroy diseased cells without harming healthy ones. That's the fulfillment of a dream as old as science itself, and as new as the latest experiment. ▽

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FASHION INFORMATION

Page 156: John Anthony sequin-appliquéd silk sweater, $675. March at Yolanda, Waltham MA. To order at Saks Fifth Avenue, Dept. 520; Kane's, Chicago. Panty stockings, Maya. Bergdorf Goodman; Bullock's. Shoes, Walter Steiger, Madison Avenue, NYC and Brighton Way, Beverly Hills CA. Pages 156-167: hair, Ezel for Bumble & Bumble, NYC. Makeup, François Nars.

157: Earrings, Robert Lee Morris. Artwear, NYC. Bracelet, Isaac Manevitz for Ben-Amun. Henri Bendel.

158: Perry Ellis silk cardigan, $250. Silk blouse, $190. Cotton/linen vest, $130. Linen pants, $180. Late February at Henri Bendel; Saks-Jandel; Montaldo's, Dept. 90; Balliet's; Frost Bros., Dept. 500; Bullock's, Dept. 333; Macy's, San Francisco. Calvin Klein natural linen cardigan, $200. Linen T-shirt, $120. Linen skirt, $170. February at Macy's, Herald Square, Dept. 170; Filene's, Dept. 351; Nan Duskin; Marshall Field's, Dept. 175; Dayton's, Dept. 361; Balliet's; Sakowitz, Dept. 71; I. Magnin, Dept. 56. Belt, Calvin Klein.

159: Perry Ellis linen coat, $400. Late February at Bloomingdale's, Dept. 317; Nan Duskin; Martha, Palm Beach and Bal Harbour; Sakowitz, Dept. 75; I. Magnin, Dept. 55. Scarf, Perry Ellis Scarf Collection.

160: Fabric by Racine. Outfit at John Wanamaker, Dept. 4722; Jacobson's, Dept. 60; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Also at Frost Bros., Dept. 530; Amen Wardy, Newport Beach CA. Earrings, Ted Muehling. Artwear, NYC; Ultimo, Chicago; Maxfield, Los Angeles. Zeiss binoculars. Olden, NYC. Hanes Hosiery. Altman's; Bullock's. Shoes, Maud Frizon.

161: Outfit at Saks Fifth Avenue, Dept. 315; John Wanamaker, Dept. 4715; Sakowitz, Dept. 71. Also at Woodward & Lothrop; Jamie's, Nashville TN; Ruth Kishline's Country Clothes, Evansville, IN; Nordstrom, San Diego, Dept. 66. Earrings, Hans Appenzeller, NYC. Ring, Yukihiro Shibata. Artwear, NYC. Hanes Hosiery. Shoes, Joan & David Couture. Ann Taylor.

162: Perry Ellis at John Wanamaker, Dept 4715; Hudson's, Dept. 394; Swansons on the Plaza, Dept. 08; Neiman-Marcus, Dept. 36. Outfit also at Perkins Shearer, Denver; Wilkes Bashford, San Francisco. Earrings, Barry Kieselstein-Cord. Henri Bendel. Socks, Perry Ellis for Trimfit. Shoes, Perry Ellis for Michael G. Abrams. Saks Fifth Avenue; Neiman-Marcus.

163: Panty stockings at Saks Fifth Avenue; Macy's, San Francisco. Ring, Yukihiro Shibata. Artwear, NYC. Gloves, Sachiko for LaCrasia. Bloomingdale's.

164: Perry Ellis silk blouse and tie, $190. Silk sweater, $210. Late February at Saks Fifth Avenue, Dept. 335; Toby Lerner, Philadelphia; Marshall Field's, Dept. 175; Gidding-Jenny; John Freeman, Tyler TX.

165: Outfit at Lord & Taylor, Dept. 104; Montaldo's, Dept. 90; Hudson's, Dept. 394; Neiman-Marcus, Dept. 36. Also at Burdines; Nordstrom, San Diego, Dept. 66. Skirt only at Liberty House, Honolulu. Belt, Calvin Klein.

166-167: Frances Smily for Clio Designs, silk chiffon tap pants, $54. For store information, see stores listed on page 167.

168: Hair, Garren for Garren NY; makeup, Ariella.

171: Norma Kamali cotton jumpsuit, $54. March at Macy's Herald Square and Aventura FL, Dept. 676; John Wanamaker; Neiman-Marcus, Chicago and Beverly Hills, Dept. 195; Bullock's, Los Angeles, Dept. 380; Macy's, San Francisco.

176-177: Chair and lamp available at Primavera, NYC.

178-179: Chair available at Furniture of the Twentieth Century, New York City.

180: Lamp available at Furniture of the Twentieth Century, New York City.

183: Nineteenth-century Aubusson rug available at Doris Leslie Blau Gallery; Charles X cipollino marble table at Paul Martini; French Empire armchairs at Jean-Paul Beaujard; eighteenth-century steel and mother-of-pearl candelabrum at Didier Aaron, Inc.; Swedish silver tea and coffee set at Malmaison; Clarice Cliff tea set at Barney's Antique Jewelry Department; linen napkins at Pratesi; Puiforcat silver cup and Georg Jensen silver forks and spoons at Primavera. All in New York City.

184: Outfit at Jacobson's, Dept. 60; Swansons on the Plaza, Dept. 06. Also at Sara Fredericks at Bonwit Teller, Boston. Blouse only at Bullocks Wilshire. All accessories, Chanel.

186: Rayon top and skirt. Shoes, Yohji Yamamoto.

187: Saint Laurent Rive Gauche Jewelry. At all Saint Laurent Rive Gauche Boutiques. Saint Laurent Shoes.

188: Saint Laurent Rive Gauche rayon matte crêpe halter and long skirt. Skirt, $430. See stores on page 189. Saint Laurent Rive Gauche Jewelry. At all Saint Laurent Rive Gauche Boutiques.

189: Saint Laurent Rive Gauche top and skirt at Bloomingdale's, Dept. 312; Sakowitz, Dept. 54. Silk taffeta sash, $145. Available at Saint Laurent Rive Gauche Boutiques, Bal Harbour; Beverly Hills; Costa Mesa; San Francisco. Saint Laurent Rive Gauche Jewelry. At all Saint Laurent Rive Gauche Boutiques. Saint Laurent shoes.

190: Outfit at Montaldo's, Dept. 01; Rich's, Dept. 330; Neiman-Marcus, Dept. 27; Sakowitz, Dept. 48. Also at Hattie, Palm Beach; Ultimo, Chicago; Amen Wardy, Newport Beach CA; Frederick & Nelson, Dept. 353. Bracelet, Isabel Canovas. Valentino Shoes.

191: Outfit at Jacobson's, Dept. 60; Neiman-Marcus, Dept. 91; I. Magnin, Dept. 31. Also at Amen Wardy, Newport Beach CA. All accessories, Chanel.

192: Outfit at Saks Fifth Avenue, Dept. 337; Sakowitz, Dept. 54. Saint Laurent Rive Gauche Jewelry. At all Saint Laurent Rive Gauche Boutiques.

193: Outfit at Neiman-Marcus, Dept. 39.

194: Wool/spun rayon gabardine top and skirt at Saks Fifth Avenue, Dept. 302; I. Magnin, Dept. 201. Also at John Wanamaker, Dept. 4722.

195: Outfit also at Barton Sligh's, Jacksonville FL.

206: Rayon top and skirt. Neiman-Marcus, Dept. 39.

208: Dress at I. Magnin, Dept. 207. Belt, Krizia. See stores on page 208. Child's clothes, Krizia Baby.

209: Belt available with cotton poplin skirt.

210: Ferre jacket and pants fabric, Fila. Top fabric, Derseta. Turnout at Saks Fifth Avenue, Dept 531; Neiman-Marcus, Dept. 39.

211: Both turnouts at Altman's, Dept. 70; Marshall Field's, Dept. 028. Belts, Gianni Versace.

212: Genny at Saks Fifth Avenue, Dept. 105; John Wanamaker Dept. 4722; Neiman-Marcus, Dept. 39. . . . Erreuno wool gabardine coat and pants fabric, Bogio Casero. Wool blazer fabric, Derseta. Turnout at Altman's, Dept. 70. . . . Giorgio Armani at Saks Fifth Avenue, Dept. 531; John Wanamaker, Dept. 4722; I. Magnin, Dept. 267.

215: Bracelets, Pellini Bijoux.

216-217: Cotton coat, $490. Cotton shirt, $26. Cotton skirt, $58. Lord & Taylor. Coat, Dept. 104. Shirt and skirt, Dept. 217; Polo/Ralph Lauren, Washington DC; Polo/Ralph Lauren, Kansas City MO; Polo/Ralph Lauren, La Jolla CA; Polo/Ralph Lauren at Wilkes Bashford, San Francisco. Socks, Bonnie Doon. U.S. Keds sneakers. Athlete's Foot, NYC.

220: Antron/Lycra OMO Norma Kamali swimsuit, $90. Barney's; Emphatics, Pittsburgh; Neiman-Marcus, Dept. 28; Robinson's, Los Angeles, Dept. 23.

223: Cotton cardigan, Perry Ellis. About $58. Bonwit Teller, NYC and Palm Desert CA, Dept. 075; Davisons, Atlanta; The Broadway, Los Angeles. Earrings, Patricia von Musulin. Bloomingdale's Cul-de-Sac. Calvin Klein Scarves. Bloomingdale's; Amen Wardy, Newport Beach CA. Cufflinks, Poiray Jewelers, NYC. Personal computer courtesy of IBM Corp.

224: Top, $525. Lord & Taylor, Dept. 125; Marshall-Rousso, Las Vegas NV. Earrings at Bloomingdale's Cul-de-Sac.

226: Headpiece, Body Map.

227: Jacket, John Richmond. For stores, see page 232.

228: Hat, Richard Ostell, London. Shoes, Pineapple Dance Centre, London.

229: Sunglasses, Steven Rotholz for Detail, NYC. Earrings, Lisa Vandy. Bracelet, Pasta Cinturi, London.

230: Earrings, Lisa Vandy. Shoes, Pineapple Dance Centre, London.

231: Pants at Macy's, San Francisco. Hat, Viv Knowland for Betty Jackson.

232: Turnout at I. Magnin, Dept. 201. Earrings, Lisa Vandy. Belt, Robyn Higdon, London. Shoes, Pineapple Dance Centre, London.

233: Dress at Bloomingdale's, Dept. 377. Ring, Liberty of London.

234: Top at Bloomingdale's, Dept. 343; Neiman-Marcus, Dept. 36; Frederick & Nelson, Dept. 351.

235: Ralph Lauren at Rich's, Dept. 338. Pierre Cardin Knits at Saks Fifth Avenue, Dept. 317; Hudson's, Dept. 331; Neiman-Marcus, Dept. 38; I. Magnin, Dept. 218. Earrings, Robin Kahn. Henri Bendel. Shoes, Ralph Lauren Footwear.

236: Turnout at Bonwit Teller, Dept. 118; Filene's, Dept. 351; Jacobson's, Dept. 21; Marshall Field's, Dept. 175. Turnout also at Kaufmann's, Dept. 859; Burdines; Sanger Harris; Macy's, San Francisco, Dept. 165. Belt, Calvin Klein. Shoes, Manolo Blahnik, NYC.

237: Turnout at Altman's, Dept. 147; Montaldo's, Dept. 90; Jacobson's, Dept. 21; Frost Bros., Dept. 500; Bullock's, Dept. 332. Turnout also at Nan Duskin; Dayton's, Dept. 361. Blouse at Liberty House, Honolulu. Bracelets, Robin Kahn. Macy's, Herald Square; I. Magnin. Shoes, Manolo Blahnik, NYC.

238: Outfit at Saks Fifth Avenue, Dept. 310. Shoes, Ralph Lauren Footwear. Bloomingdale's; Polo/Ralph Lauren at Wilkes Bashford, San Francisco.

239: Outfit at Montaldo's, Dept. 01; Neiman-Marcus, Dept. 50; I. Magnin, Dept. 30. Also at Kaufmann's, Dept. 897; Topp's of Omaha, Omaha NE; Amen Wardy, Newport Beach CA. Sunglasses, Vuarnet-France. Macy's. Bracelet, Cimabue.

240: *Large photo:* Dress at Saks Fifth Avenue, Dept. 45; Filene's, Dept. 351. Also at Ruth Kishline's Country Clothes, Evansville IN; Weinstein's, New Orleans. Earrings, Ted Muehling. Artwear, NYC; Body Sculpture, Boston. Shoes, Manolo Blahnik. Manolo Blahnik, NYC; Ultimo, Chicago; Neiman-Marcus, Beverly Hills. *Inset:* Dress at Bonwit Teller, Dept. 045; Jacobson's, Dept. 60; Harzfelds, Dept. 380; Neiman-Marcus, Dept. 50. Shoes, Fratelli Rossetti, NYC.

241: *Large photo:* Dress at Bloomingdale's, Dept. 309; Filene's, Dept. 351; Hudson's, Dept. 394; Marshall Field's, Dept. 175; I. Magnin, Dept. 56. Also at Kaufmann's, Dept. 859; Montaldo's, Dept. 87; Burdines. Bracelet, Patricia von Musulin. Bloomingdale's Cul-de-Sac; Jere Scott at Stanley Korshak, Chicago; Lina Lee, Beverly Hills. Shoes, Manolo Blahnik. Manolo Blahnik, NYC; Ultimo, Chicago; Neiman-Marcus, Beverly Hills. *Inset:* Dress at I. Magnin, Dept. 53. Bracelet, James I. Murphy. Botticelli, NYC; Raffles, Encino CA. Shoes, Joan & David Couture. Ann Taylor; Macy's, San Francisco.

247: Dress, Miss O Designed by Oscar de la Renta. Sunglasses, Vuarnet-France. Morgenthal Opticians, NYC. Earrings, Bill Schiffer. The Bill Schiffer Gallery, NYC.

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